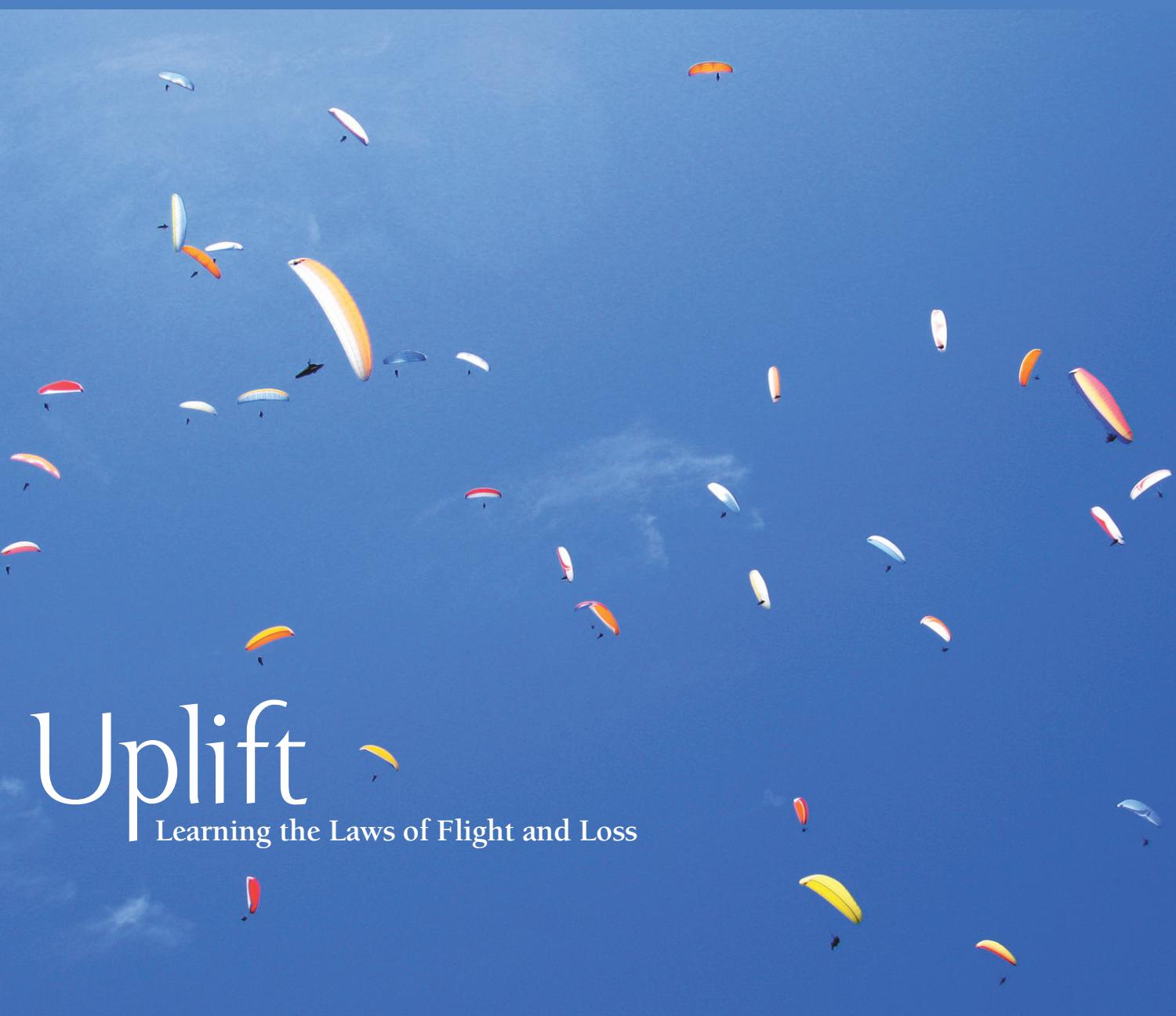


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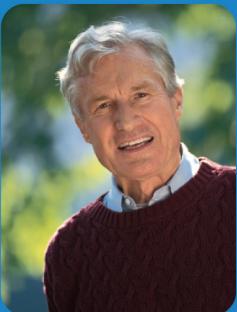
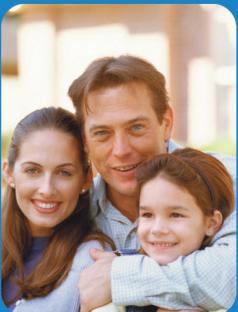
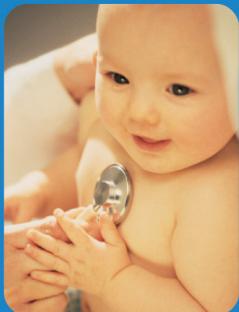


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Classical Music Director Don Matthews acknowledges the passing of two legendary singers, Luciano Pavarotti (above) and Beverly Sills, in this month's *Recordings* column (see p. 28).



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ON THE COVER

A "gaggle" of paraglider pilots flying above the west launch at Woodrat Mountain, Oregon during the annual week-long 2007 Rat Race. June 22, 2007. Photo Credit: Scott Harding/scotthardingphoto.com

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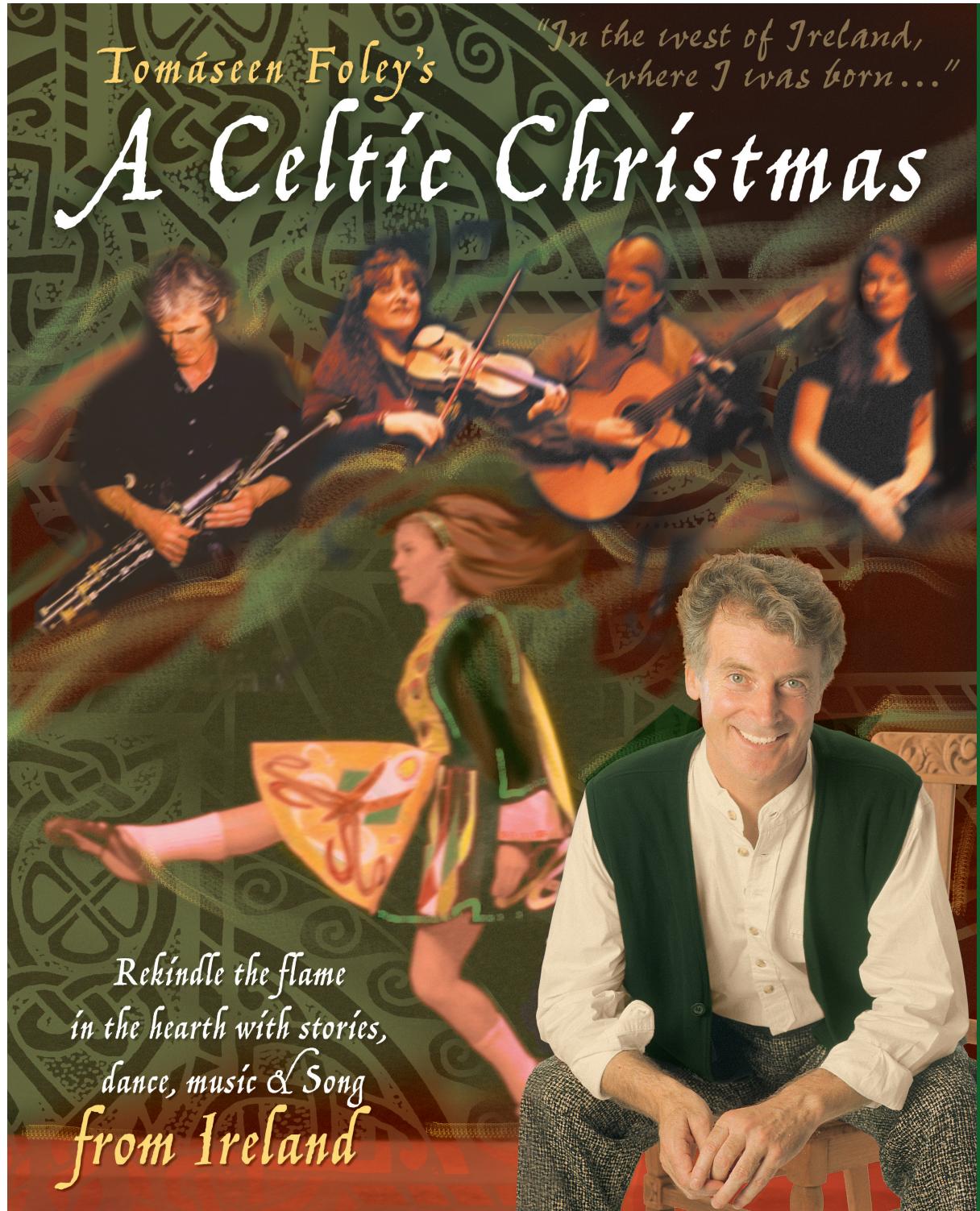
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Ashland-based paragliding instructor Kevin Lee pulling up his wing on Woodrat Mountain near Ruch, Oregon while launching a tandem flight with passenger Lyra Cressey. September 8, 2007.



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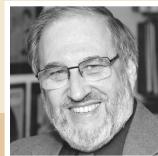
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Tuned In

Ronald Kramer

Exchanging Thoughts About the Jefferson Exchange

In my September 2007 column I reported upon changes in progress at the Jefferson Exchange, JPR's weekday public affairs/talk program on the *News and Information Service*, and invited listener comments on the various hosts who have appeared on the program since the program's regular host stepped down on June 28.

As a result, we've received a number of emails and telephone calls from individuals with observations to share about the interim hosts who've appeared on the program. While, obviously, no single such comments are dispositive, collectively they have been generally thoughtful, helpful and interesting.

The summer months also have provided me an opportunity to think about the *Jefferson Exchange* and, as opposed to my September column which simply reported upon events, I'd like to share a few of my thoughts about the program in general.

First, the *Jefferson Exchange* was launched in 1994 (making it a relatively early public radio talk program). At the time the *News and Information Service* stations consisted of KSJK(AM), Talent/Ashland and KAGI(AM), Grants Pass. Thus, while topics discussed could theoretically run the gamut, practically speaking only listeners in Jackson and Josephine counties in Oregon could participate. Obviously, since then JPR has grown tremendously and the *Jefferson Exchange* can now be heard from Mendocino to Eugene over 8 radio stations. The mix of callers who can participate, and the topics which would conceivably be of interest to them, clearly has dramatically expanded.

Thus, it seemed to me that the changes in progress during the summer have provided us an important opportunity to "rethink" the program to assure that we are fulfilling our goals for the program and best serving our listeners' interests. That isn't to say that we are not. It's simply to observe that a great deal has changed since

the program was launched - and we have never had a reason to comprehensively engage in a discussion about whether the program has effectively evolved in light of those changes.

For example, in 1994 we were a bit terrified that no one would call in. Audience levels were quite low, which was not surprising because the *Jefferson Exchange* was a new program heard exclusively on AM stations (which tend to have smaller audiences than FM stations). As a result, we built a number of elements into the program to give the hosts "refuge" in case they had too few calls and were running out of things to talk about. Some of those elements were weather breaks, regional newscasts, a segment called *Fresh Voices, As It Was, The Writers' Almanac* with Garrison Keillor, and other items that were essentially interruptions in the program's flow. In 1994, we often needed those segments to give our early hosts a "breather." We still have most of those breaks formatted into the program - but we now generally have sufficient callers that not all callers make it onto the air. That suggests that we should again think about the program's structure.

One comment contained in some of the emails, letters and phone calls we've received about the program during the summer months, has been that the program had become "predictable." That word covers a lot of territory but, at some intuitive level, I tend to agree with the observation. The question really is, "What produces that sense among listeners?" and what steps should we take to respond to it. We're thinking about that as well.

It has also been observed that, during the interview segments of the *Jefferson Exchange*, we tend to have experts on the air and callers' roles are to pose questions to them. In contrast, during the 8 AM hour, we've tended to

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Jefferson Almanac

Diana Coogee

As we prepare for Thanksgiving, writer Diana Coogee gives us an historical perspective for our holiday eating customs.

Feast in History

Although some people disparage Thanksgiving as a gluttonous and gormandizing occasion, it seems almost frugal in light of historical feasts. The Romans, for instance, especially in the latter days of the empire, were infamous for their lavish spreads. At one ceremonial occasion, which Julius Caesar attended, the first course consisted of sea urchins, unlimited raw oysters, scallops, cockles, thrushes on asparagus, fattened fowls, and corn fish (both black and white). Then came cockles, mussels, sea nettles, figpeckers, haunches of venison and boar, fattened fowls cooked in pastry, more figpeckers, murex, and purple fish. After that came the main dishes: sow's udders, ducks, boiled teal, hares, roasted fowls, creamed wheat and rolls. The emperor Elagabalus served his guests sausages, made from mollusks, prawns, oysters, squid and crab, as well as camels' feet, the combs from live chickens, tongues of peacocks and nightingales, mullets' livers, the brains of flamingos and thrushes, and the heads of parrots, pheasants and peacocks. Our dinner of turkey, dressing, potatoes, cranberry sauce, and pie seems paltry and mundane in comparison.

We usually go to some trouble to set a grand table - linen tablecloth and napkins, napkin rings, the best silverware and serving dishes, the good china, crystal wine glasses. But during the Renaissance in Europe, tables were laid with several layers of tablecloths, each to be lifted in turn as new courses were brought in. Napkins were folded in complex shapes such as flames, birds, columns, arches, trophies. At a banquet in honor of Giuliano and Lorenzo de Medici, each napkin enclosed a little bird, which flew away when the guests opened the folds. At one nuptials' ban-

quet in Brussels, the napkins were folded by famed napkin-folder Giovanni Milanese, who pleated the napkins to represent two castles complete with artillery, infantry and artificial fire in recognition of the royal groom's military career. The best sculptors were commissioned to make salt cellars and elaborate sculptural concoctions of sugar, such as those designed by Dorat for a banquet in Paris, depicting - in sugar, remember - the history of the goddess Minerva. At court, the most coveted jobs were those of the carver and of him who unfolded the king's napkin and laid it in his lap.

We might decorate the Thanksgiving table with autumn leaves and tiny pumpkins, but entertainment is usually simply conversation - oh, and football on TV, of course. Renaissance banquets, on the other hand, became theatrical events in themselves, involving masques, processions, and allegories. At the Brussels banquet I just mentioned a masque was performed by "eight aristocratic children escorted by musicians and torchbearers" that ended with the presentation of posies of artificial flowers. Then the tables were cleared for the ball.

Such elaborate dinners are but pictures in history now, not even mimicked by royalty or heads of state, and we in our homes share far simpler feasts. The emphasis of our harvest celebration banquet is not on theater or decoration but on the food. To my way of thinking, that's where it should be. **JM**

Diana Coogee's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.

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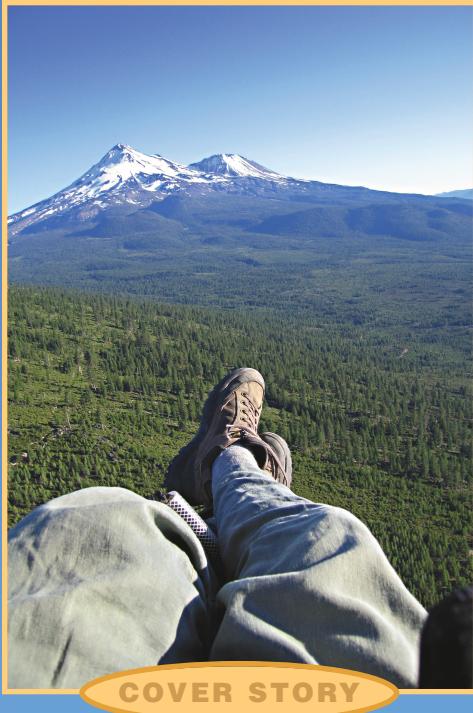
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COVER STORY

Uplift

Learning the Laws of Flight and Loss

By Christina Ammon



INSET AT TOP: Pilot's view of Mount Shasta while flying from Whaleback Mountain near Weed, California on the Klamath National Forest. June 18, 2007.
Photo Credit: Scott Harding/scotthardingphoto.com

This summer I learned how to fly. Though “humanity’s oldest dream” of flying was realized long ago – when the Montgolfier brothers first sent up a sheep, rooster, a duck and finally two men in their homemade hot air balloon – flight never seems to lose its sense of magic. Back in high school, I learned all about Bernoulli’s Law of Flight – how airplanes can fly because the air above their wing moves faster than the air below. Still, when I peer out the window from an 500,000 pound jetliner, it seems like an impossible phenomenon. Same goes for my paraglider. Looking like nothing more than a bedsheet with strings attached to it, it somehow safely suspends my gravity-bound flesh and blood in the air. Sometimes no amount of rational explanation can negate certain bedrock mysteries like where beings go after they die, or miracle of birth. Flying is one of those eternal phenomena.

I took my first flight at Woodrat Mountain in the Applegate on August 13th of 2007. I woke that summer morning curled up on the front lawn, my nose nestled into my 14-year old dog’s brittle coat. There was a macabre knowing in my stomach. He had hardly walked for three days, and like that first irrefutable arrival of the crisp air of autumn, I sensed an ending.

Like every dog owner, I fiercely believed that mine was the best dog in the world – I loved his lazy ways, the way he could fit three tennis balls in his mouth at once, and even loved his smell, which was grainy and sweet – like fresh bread. Though he was in pain, his spirit stayed strong – even after he couldn’t hike anymore, or play fetch. My vet, Dr. Sarah, explained that certain dogs never lose heart, no matter how much pain they are in. That’s the kind of dog he was.

I called and left a message for Dr. Sarah, then got in the car to drive to Woodrat Mountain. My dog’s unbearable gray stare tugged at me, like it did every time I left to run an errand or to go to work. I thought of staying this time, but felt compelled to show up for my first flight, partly because I needed the distraction, but more than that, I needed the metaphor: flying symbolized the ultimate *letting go*. Now the two memories – of my first flight and the passing of my dog – glow together like colors at sunset. I can’t separate them. That day the world became vaster, more frightening, and more spectacular than it was the day before.

At Woodrat Mountain the morning sun lit up the oaks and pines with a sharp orange cast. The mountain was popular for paragliding because of the way three valleys terminated at the site, their winds funneling up in just the right way. Our instructor, Kevin Lee, toured us around the burnt grass pasture that was



Writer Christina Ammon geared up for flight on the training hill at Emigrant Lake just south of Ashland.
Photo Credit: Allison Trafton

Now the two memories–
of my first flight and the
passing of my dog–
glow together like colors
at sunset. I can’t
separate them.

to be our landing zone and we followed him like a line of little fledglings, listening close as he doled out tips: pay attention to the wind sock and look where you want to land. Kevin is tall, competent, rugged, and serene as a pond. He has taught paragliding for twelve years, last year winning “Instructor of the Year” by the United States Hang Gliding and Paragliding Association. It was easy to see why. Intuitive by nature, he never pushed his students out of the nest until he sensed they were ready, seamlessly ushering them into the magic realm of flying. He has taught every kind of person – from the bold adrenaline junkies to the timid – all the while maintaining a humble and guru-like reserve.

We drove up to launch, unpacked our gear, and my cell phone rang. It was Dr. Sarah. “I think it’s time,” I said. My words felt unfamiliar, like they were coming from somewhere else. “I think so too” she replied. The phone line fell winter-silent. She had been helping me think through this for a while. I’d spent the last two years assisting my dog in and out of the car with a ramp, denting my bank account on pain medications, and exhausting my lower back picking up his worn out hips whenever he wanted to stand. “This isn’t working for either one of you,” she once prodded. Finally, I conceded. We made an appointment for an at-home euthanasia at 4:00, after I returned home from my flight.

I set up: unfurled my nylon wing across the ground, untangled the web of lines, buckled into the harness. The bare-boned logistics of set-up comforted me, their simple importance serving as a sort of sleight of hand distracting me from the sadness prying into my chest and my pre-flight jitters.

“Radio Check,” said Kevin, holding his radio close to his mouth. His voice transmitted through the radio attached to my shoulder. As a beginner, I depended on his instruction during flying and landing.

He gave me the go ahead, and I tugged on the lines and the wing inflated with a quick snap. I ran with the full commitment that it takes to launch and in moments felt my body lift away from the hill, away from Kevin. My feet dangled below me, limp and useless. The horizon line became a wide circle, soft wind filled my ears, and the world below took on childlike proportions – the barns, the fences, the cars like little toys I could pick up and rearrange at will.

“Just let go of the steering toggles and let that wing fly,” Kevin’s voice piped in over the radio, snapping me out of my spell. Let the controls go? “Ha ha,” he laughed, “I bet you didn’t expect that.” He wanted me to trust the wing. “Shake your shoulders and enjoy the view,” Kevin instructed. I’d

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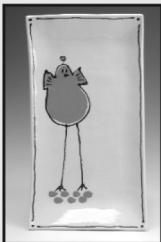
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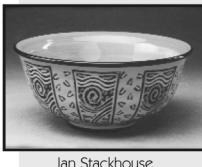
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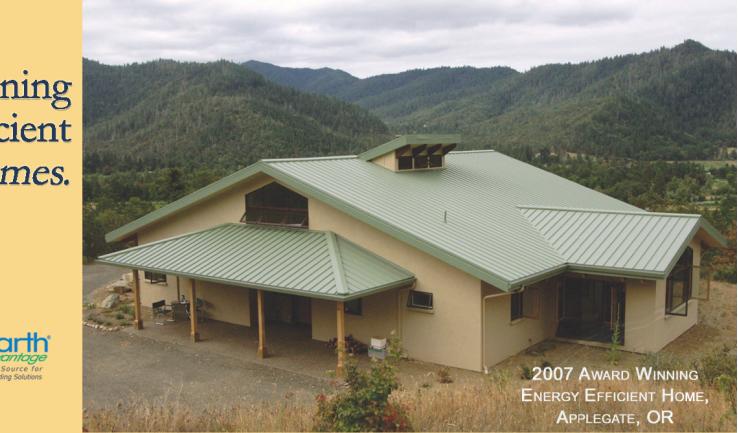


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Jefferson Perspective

Russell Sadler

Global Warming: Regional Solutions

In the spring of this year, Oregon joined the states of Washington, California, Arizona and New Mexico in a compact to reduce greenhouse gas emissions. This ambitious, historic agreement is being ridiculed by some conservatives who argue, ironically, that states just can't do this job. It should be done by — wait for it — the federal government!

The compact "sends a message to Congress and the White House that if they fail to enact policies at the national level to reduce greenhouse gas emissions and do our nation's part to combat global warming, that states will do it on their own," Oregon Gov. Ted Kulongoski said.

Let's hope the federal government continues dragging its feet on climate change and greenhouse gas emissions until the West Coast effort is well underway. Although greenhouse gas emissions are a worldwide problem, some solutions may be regional.

The effort by these five Western States to reduce greenhouse gas emissions is likely to be successful because of two important ways we are connected.

The first connection is an interesting demographic fact — about 75 percent of Americans who live west of Denver, live in a relatively narrow strip about 100 miles wide on either side of Interstate 5. That concentrates the problem wonderfully.

The second connection is the region's electrical distribution system. The Bonneville Power Administration's North-South Intertie connects the hydroelectric power of Northwest dams and wind farms with the fossil-fuel powerplant complexes in Arizona and New Mexico. This arrangement allows the seasonal export of Northwest hydropower south in the spring and summer to cool the Southwest and the flow of otherwise idle fossil-fuel generated power north to heat the Northwest in winter. Operating regionally, utilities built fewer fossil-fuel fired generating plants

than would be needed if the utilities were operating independently. That is one of the reasons why West Coast carbon emissions have remained nearly flat the last 20 years despite soaring population growth.

Coupled with an aggressive commitment to conservation — tougher building codes, more energy efficient appliances and industrial processes to stretch existing electricity supplies — and you have the raw material for a plan that will substantially reduce greenhouse gas emissions from future electric powerplants.

The five states in the new compact extended an invitation to British Columbia. Wyoming and Montana are considering joining the emission control effort. B.C. Hydro has an enormous hydroelectric generating capacity and sells to the American market. Wyoming and Montana have large mine-mouth fossil-fuel powerplants that sell electricity to the Pacific Northwest and the Southwest. This is attractive arrangement for the cap-and-trade emission control envisioned for the region.

Vehicle exhaust is also one of the largest generators of greenhouse gases in the region. West Coast cities — San Diego, Los Angeles, San Francisco, Portland, Seattle and Vancouver, B.C. and smaller points in between where most of the region's population lives — are all prone to thermal inversions that create smog. The situation in California is so acute and affects so many people that the world's auto manufacturers all have "California models" to meet that state's more rigorous emissions standards. As other western states adopt tougher emission standards it will only increase the market for low emission vehicles.

No, this five state compact will not solve the worldwide problem of climate change. But it is a good start in our part of the world. Nine states in the Northeast are already a couple of years ahead of the West Coast in dealing with their fossil fuel-fired powerplants.

...about 75 percent of Americans who live west of Denver, live in a relatively narrow strip about 100 miles wide on either side of Interstate 5.

These regional compacts are taking potentially effective action now, without waiting for the oil-patch partisans who control the White House or the Southerners in Congress who still really don't believe there is a problem.

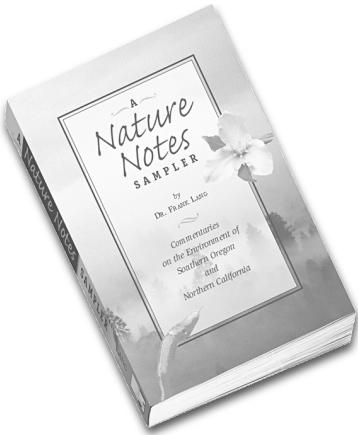
With the federal government's present leadership, any federal effort to deal with greenhouse gas emissions is likely to morph into an effort by carbon-emitting industries to water down potentially effective regional initiatives by preempting state laws with weaker federal legislation.

After watching the federal government's response to Iraq, nuclear proliferation, natural disasters like Hurricane Katrina at home and the Bush administration's penchant for reckless deregulation (from banking and airlines to utilities and communications), it is clear that Washington, D.C. has forfeited any claim to be more competent than the states in dealing with greenhouse gas reduction.

What we see emerging is a series of regional experiments in dealing with a very serious problem that will teach us valuable lessons as some things succeed and some fail. After all, diversity is a good thing. **JM**

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

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Frank Lang

Leaf Cutting Bees

Last summer an acquaintance mentioned that he had an eastern redbud in his yard that was being attacked by bees. Nature Notes has two different redbud species in his yard. One, a California or Western redbud is from California. The other, an eastern redbud is from the eastern United States. Both are members of the plant family that peas, beans, black locusts, and wisteria belong. A fruit that splits in two elongated halves to reveal its seeds, called legumes, characterizes the family.

Both species are commonly cultivated for their attractive masses of purplish pink flowers that are produced before their handsome, oval, or heart-shaped leaves. Their hanging legumes persist all winter long. There is something for every season of the year to delight the eye. Eastern redbud is a small tree. Western redbud is a shrub. Western redbud fixes nitrogen with the help of bacteria in root nodules. Opinion is divided on the eastern redbud.

Early spring travelers through the State of Jefferson on Interstate 5 are likely to be familiar with western redbud. Small roadside shrubs covered with small pink blossoms brighten the landscape from about Dunsuir in the Sacramento canyon south through the foothills to the Great Valley of the Golden State. It grows in foothill woodlands and chaparrals below 3,300 feet elevation.

With just a couple of known individuals, western redbud doesn't make it north of the Klamath River, a fact shared with Bee Balm, a small tree or shrub, also common in California but not Oregon. Nature Notes suspects that they are relicts from a time four to eight thousand years ago, after the great glaciers of the Pleistocene, when the climate was much warmer than it is today. That is when madrone, poison oak, and Garry oak made it all the way to Vancouver Island and the lower mainland in British Columbia, Canada.

Nature Notes' acquaintance noticed that the leaves on his eastern redbud had

odd semicircles of tissue cut away by bees. What, Nature Notes was asked, is going on? Nature Notes, never at a loss for an answer, replied, "Leaf-cutting bees."

These chunky solitary bees collect pollen in a special pollen collector under their abdomens rather than on their legs like other bees. There are some 250 California species in the family that includes mason bees, the subject of a previous nature note. One leaf cutting species is metallic, others are dark and hairy, often with a band of whitish or colored abdominal hairs. All are smaller than a honeybee. Pollen is food for adults and baby bees. Leaves are for lining nests.

They like to use preexisting abandoned holes in ground and wood provided by insect and spiders. Once mama bee selects a suitable site she lines her borrow with cut leaves to form as many as 15 cells each with an egg and nectar/pollen mixture. Eggs hatch, pupae form, then hatch into larvae that will emerge as adults the following spring.

Leaf-cutting bees seem to be attracted to plants with leaves of a certain thickness and texture. Rose bush leaves are favorites. Nature Notes hopes that you will not go on a leaf cutter bee rampage if they make your rose foliage unsightly with their carefully crafted circles and semicircles. They do way more good as native pollinators. Like most solitary bees, you must be very mean to them before they sting.

Nature Notes has not noticed leaf cutter bee activity in the redbuds of his Darwinian garden. If he does, he will just enjoy them, as he does his mason and carpenter bees going about their business, as good bees should.

JM

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Tuned In

From p.3

pose questions and let listeners expound on their views on those topics – which can mean that we broadcast information that is not necessarily derived from experts and/or not necessarily factually correct. Some have observed that the breadth of callers in that first hour, which in 1994 was perhaps more accurately a reflection of the breadth of the program's audience and service area, no longer as fully reflects the diversity of the program's audience.

Those, also, seem to be topics worth pondering.

While the *Jefferson Exchange* may sound "simple" on the air, it is actually a large, very complex and expensive undertaking for a station our size. JPR has been strongly committed to the *Jefferson Exchange* and we remain committed to effectively pursuing the program's goals. We are, therefore, now productively engaged in reviewing the best way of achieving those goals.

These are not simple questions – and certainly not ones answered quickly. We've been trying out a number of different ideas on the *Jefferson Exchange* and will continue to do so in coming months. To allow ourselves to do so, we've decided to move past the summer experience of having a multiplicity of hosts on the air each week, and engage a temporary, but daily, host for a six month period. Since my column must be written 4-5 weeks ahead of its appearance in your mailbox, I am writing in September while a Search Committee is soliciting and reviewing applications for that temporary host assignment. By the time this column appears, however, the result of their work will have already been announced and a host will already have been selected for the period running through next March.

During the next six months we'll continue to evaluate different ideas about the program. We intend to use the time productively and creatively to reassess the *Jefferson Exchange* with the intention of then launching a permanent host recruitment effort for the program whose vision we have collectively shaped by that time.

When we launched the *Jefferson Exchange* in 1994, we faced no shortage of skeptics. Some thought that it was an

effort doomed to failure because it was to be heard on AM stations, which were generally considered to be "also rans" in the media world. Others didn't believe there was sufficient interest to warrant the air time or expense. Some observed that there couldn't possibly be enough callers in our small region to make the program relevant and interesting. Since listeners can necessarily better understand and appreciate programs they've already heard better than ideas for programs not yet broadcast, that's entirely understandable. It also makes the concept of change – a necessary reality in life – more challenging in radio.

We're thinking about those things – change, goals and possibilities – and about the best way of serving your interests. And, as the *Jefferson Exchange* has entered a time of change, we're particularly focused on creatively exploring the program's potential. **JM**

Ronald Kramer is Executive Director of the JPR Foundation.

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come to love his voice, the way it swaddled me like my first baby blanket. "Just shake your shoulders out and enjoy the view."

I practiced a few turns, tugging at the right and left brake lines and carving "S" patterns in the sky. No thoughts, just awe, pure sensation – like falling in love. As the ground neared, I pulled the brake lines, and stepped easily onto the ground like off of a small curb. My feet woke up again. Landing has a particular satisfaction, like a period at the end of a perfect sentence.

I decided to learn paragliding last July. My friend Allison and I started together. Both in our late-20s early 30s – we had arrived at the age where you see a fork in the road and pursuing certain types of adventures seems more urgent, in the event that domestic urges start to arise. So, we had been chasing adventures as if they were balloons vanishing into the sky: we had wrestled our food away from bears in

the Tetons, ran rivers, and skied the peaks and ridges of the backcountry. Paragliding was our next frontier.

So, on the sharp sunny mornings of July, we would drive out to meet Kevin at the small training hill at the far edge of Emigrant Lake. As we bumped along the road toward the site, coffees in hand, we were filled with a huge sense of wellbeing. Already prone to giggling, with paragliding life became suddenly more exciting, and now we laughed harder about everything. Each morning we'd see the same blue heron standing like an elegant bare branch on the end of a sandbar. "He must be watching over us," Allison suggested, "He's a sort of flying totem." She named him Bob.

During those mornings on the training hill, Bob's blue gaze watching over, we learned

how to control the wing on the ground and got our first small feelings of flight – the thrilling tug of the glider which would occasionally pluck us a few feet in the air. Kevin coached us on the radio, teaching us how to slow the glider and then return to the ground feather soft. After lessons, we would drive back to town with astonished smiles, and eat lunch at the Co-op salad bar. Standing in line to fill our plates with spinach leaves and garbanzo beans, we felt let in on a secret that no one else knew. Like in the quick hands of a magician, we had been transformed from one thing into another – from simple handkerchiefs into doves.

Paragliding never occurred to me as a sport to pursue. Many paragliders will reminisce about magical childhood dreams of flying, reading aviation books when they were young. Bill Kaelin, a local pilot, once said to me, "If you played with kites as a kid, if you jumped off the roof with an umbrella thinking it might



End of the day: paraglider pilot coming in to land at sunset, Woodrat Mountain, near Ruch, Oregon. September 21, 2007.

BELOW: Paraglider pilots lined up on the west launch at Woodrat Mountain, Oregon during the annual week-long 2007 Rat Race in which approximately 120 pilots competed. June 22, 2007.



slow you down, if you wrapped a towel around your neck like a cape and ran around, this sport might be for you." Not me. I was too busy making mud pies and operating on earthworms.

Paragliding came into my life as a chance to begin something new, as a way to offset a bunch of things that crashed all at once: aside from releasing my dog, I'd lost my affordable apartment, ended a three year relationship, and quit a great job. I was burned out on. But loss was a great purifier, and what was left sparkled. Suddenly, I just wanted to enjoy each thing.

Paragliding is considered one of the purest forms of flight. Unlike an airplane, with its engine noise, its many gauges, its fiberglass and artificial air, in a paraglider the pilot can feel the air of her face and the sensation of flying actually enters the body. While sitting in an airplane can feel like a long wait at a doctor's office, paragliding is a singular experience, a transformation.

Paragliding has a reputation for being an extreme sport, it is actually much safer than it appears. The sport developed alongside hang gliding in the seventies and in this period of development, accidents happened on a routine basis. Since then, new technologies have made for more safe and reliable paragliders. Teaching techniques have also evolved greatly and the former trial-by-fire mindset of throwing people off cliffs has been replaced by a methodic rating system that certifies pilots. In the right hands, flying a paraglider can be as safe as flying any aircraft.

While paragliding is popular in Europe where over 400,000 people fly, in the United States the sport remains an obscure niche of around 5,000. The people that take it up are a diverse group ranging in age and gender. At Woodrat Mountain, a girl started when she was 15 and was so enamored by the sport that she was reportedly skipping school to fly. Now her mother is learning the sport.

If there is something in common with the people that pursue paragliding, it is likely that they have all examined the

role of risk in their life. Though paragliding can be safe, it certainly looks and *feels* dangerous and inevitably spawns some meditation on death. On the whole, people who fly are the sort of people who have realized that death often comes in random and mundane ways — like crossing the street — and that life is best lived fully, no matter the cost.

On the afternoon of my first flight at Woodrat Mountain, I returned home to my dog with steaks and dread expanding in my



Tandem paraglider on final landing approach, Woodrat Mountain near Ruch, Oregon. Pilot: Kevin Lee of Ashland, Oregon.

feet in the sky, and returning home to dig a deep hole in the earth.

In the following weeks I continued my flying lessons returning out to the training hill to practice my ground handling. One day I took a swim out into the lake, feeling the coolness of the water hold me in my fresh grief. A heron flew low over my head — Bob maybe, in perfect flight form. Protecting me. I tend not to read into the world this way, believing things are for the most part random. But certain coincidences are striking. Like why sometimes do losses come all at once? Does the universe try to teach us lessons?

After my dog's death, my thinking overall had become less rational. I still saved the crusts of my morning toast for him, still stepped over his spot on the rug as if he were still there sleeping. At night, I covered his grave with blankets to keep him warm. I felt consoled reading writer Joan Didion's recent book about the year following the death of her husband. She speaks of the strange habits that persist after such a crisis, founded in the irrational belief that the deceased is not really deceased, that they are just away for a short spell. Didion calls this "magical thinking."

I still wake some mornings,

reach down to pet him wondering how he could possibly be gone. Where did he go? He was buried in front of my eyes. I tossed dirt on his body with my own hands. All things die. Like Bernoulli's law of flight, there were rational explanations for this phenomena. Still, I felt that there had to be more. Was he really merely a body that became part of the walnut tree where he was buried? Part of the squirrels that ate the walnuts?

"He's up there somewhere," said my friend Mary Pat, standing near his grave on the day that he died. She gazed upward with her sky blue eyes. "He's flying around." She winked at me. "And now you fly with him." It was interesting that people often explained death in this way: as souls, flying up in the air, into the sky. JM

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stomach. The Dr. Sarah was scheduled to come in a couple of hours, so I curled up with my dog, stroked his soft ears, and fed him bites of steak. Occasionally he'd wag his tail in response. I didn't want to distress him, so I tried hard not to cry.

Dr. Sarah arrived and sitting on the lawn, explained the procedure. I held his head in my lap and whispered "good boy" over and over in my happiest tones. This was exactly the way I wanted him to leave the world — in my arms, knowing he was the best dog. She gave him the shot, his head fell heavy in my lap. In that moment that space on that simple suburban lawn became hallowed ground.

I buried my dog at the farm I had been working at for 8 years, underneath a walnut tree that I'd deemed the "best place on earth" for its arching branches that provided shade in August. Friends arrived to help dig the hole and to drink wine, to place big sunflowers on his grave and to celebrate his life. The whole day felt poem-perfect — full of bleak and beautiful emotions and lovely contradictions: tears and exhilaration, gratitude and grief. Flying up 1,000

Christina Ammon is recipient of an Oregon Literary Arts fellowship for nonfiction. She flies and writes in southern Oregon. She can be reached at earthdakini@yahoo.com or visit www.christina-ammon.com

CLAYFOLK: A Ceramic Tradition

By Leslie Lee

Asue sign of Fall in Southern Oregon is the Annual Clayfolk Pottery Show and Sale which will held at the Medford Armory on Stewart Ave. November 16, 17 and 18. The event, now in its thirty-second year, will begin at 4pm on Friday with opening night festivities including live music, traditionally by one of the area's great high school jazz bands, and closing at 9pm. Saturday hours are 10am to 7pm and Sunday 10am to 4pm.

This will be Clayfolk's third year at the Armory and those who have attended the sale since its inception have told the group how pleased they are to see their favorite ceramic artists, and buy their wares, in a comfortable and well lighted venue. The show was last housed in the horse barn at the Expo Center in Central Point.

The annual fall Clayfolk sale was started by a small group of about 15 potters looking for a way to have a Holiday Sale open to the public. One of Clayfolk's founding members, Nancy Mason, has been credited for keeping the show alive year after year by relentlessly searching out vacant storefronts that could be used for the price of utilities. "Our little show was welcome in various malls in the Medford area" said Bonnie



Penelope Dews' "Frog Jug" (right) is one of the many ceramic art objects available at the Annual Clayfolk Sale.

Morgan of Southern Oregon Pottery Supply. "We started in the rabbit shack at the Fairgrounds where the Southgate Shopping Center is now and one year we were in Chuck-E-Cheez's old space in Poplar Square. We set our wares out on banquet tables... there weren't individual booths or displays like there are in the current show. Each year we would run an ad in the paper to announce our location and we started building a mailing list." Ray Foster, Clayfolk's long time treasurer and head of the Art Department at South Medford High

School, remembers the old ledgers from the show's first ten years showing early revenues of about \$8,000. Today Clayfolk's mailing list is several thousand names and sales have averaged \$125,000 since the move to the Medford Armory.

Clayfolk's annual show has always been well attended due to the wealth of ceramic art available for holiday shopping. The range of styles and artistic vision presented is broad, ranging from sculpture to dinnerware, and made by hobbyists to nationally known professionals. A central check-

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JEFFNET is the non-commercial Internet service of the JPR Listeners Guild. Committed to the same civic and public service mission as Jefferson Public Radio, JEFFNET's online environment encourages life-long learning, facilitates constructive community dialogue, limits commercialism, and respects member privacy. JEFFNET provides 56K dial-up service throughout Southern Oregon and Northern California, a connection to the Ashland Fiber Network for Ashland residents, and nationwide remote access for its members who travel.

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Inside the Box

Scott Dewing

The Death of Desktop Software

Traditional desktop software is dying and I can't wait for it to be completely gone and turned into a distant memory like the 5 1/4" floppy disk. No more installation CDs and 20-character product keys for "activation". No more software piracy. No more software updates, and—best of all—no more dreaded upgrades. Seriously, do we really need a new version of Microsoft Office as badly as Microsoft's shareholders do? Probably not.

One day we'll likely look back upon this era of desktop software with the same disdain as we do the DOS operating system. (My apologies to the two or three people out there who revel in the glory days of the command line prompt and those 5 1/4" floppy disks.) Soon we'll access our software via the Internet. Rather than installing, we'll log on and launch. Software will no longer be a product that you buy and install. It'll be a service that you use online.

This isn't a new concept. "Software as a service," or SaaS, has been around for several years now. Under the SaaS model, software vendors develop web-based software applications that customers access via the Internet. According to Gartner, Inc., a technology research and advisory company, worldwide revenue for SaaS will hit \$5.1 billion this year, which will be a one year gain of 21 percent. Furthermore, Gartner predicts that by 2011, one-fourth of all new business software will be delivered as a web-based service.

Earlier this year, Internet heavyweight, Google, entered the SaaS playing field with "Google Apps." Google Apps is a web-based office software suite that includes word processing, spreadsheet, presentation, email, calendar and web-authoring applications. In other words, Google Apps offers the many of the same basic applications you get with Microsoft Office—but at a fraction of the cost. Microsoft Office retails at \$400. Google Apps is free unless you want to spend \$50/year for the "Premier Edition", which includes a control panel for

managing domain and user accounts and the ability to integrate 3rd party applications. Google is also offering the equivalent of its Premier Edition for free to schools and registered non-profit organizations.

As a lone end-user, you can get most all of Google Apps for free. In fact, I'm writing this month's column using Google Apps' word processing application. When I'm finished, I'll publish the document so that my editor can access and read it online. In terms of features, Google's online word processing application pales in comparison to Microsoft Word. But I'm a fairly simple guy who doesn't need a lot of features. Even the 12 fonts that are offered by Google's word processing application is overkill for me. I'm more of a one-font kind of guy. If I wanted to, I could create a spreadsheet or a presentation using Google's applications. Again, these online software applications do not have nearly as many bells and whistles as Microsoft Excel and PowerPoint, but they get the job done for creating basic documents.

The best—and worst—of Google's service offering is that it's all online. Having it online makes it the best because I can access my documents from any Internet-connected computer in the world. The problem is that these web-based applications are useless when I'm not connected to the Internet. Like when users are on an airplane, for example. This isn't much of a problem for me because I don't travel much and when I do I tend to be on vacation and don't want to be taking my work with me anyway. This is an obvious problem, however, for corporate folks who spend a lot of their time working on the go. But limited connectivity while on-the-go is only a temporary problem. One day, the concept of being "offline" will be as distant a memory as those 5 1/4" floppy disks and we'll won-

der how we ever survived this era of not being constantly connected to the Net.

Google Apps and the emerging SaaS market are threats to Microsoft's dominance in the desktop software market. Microsoft doesn't like competition and, based on its track record, tends to either buy or crush its competitors, choosing whichever tactic is in the best interest of its shareholders. But with a net income of \$3 billion this past year, a skyrocketing stock value, and its powerful position in the Internet economy, Google has become too expensive to be bought out and too big to be crushed.

Microsoft has been left with no choice but to compete, which it has been doing. Well, sort of anyway. Microsoft recently rolled out the beta version

of Microsoft Office Live Workspace, which allows users to store and access "up to 1000+ Microsoft Office documents... from almost any computer with a Web browser," according to Microsoft's Office Live website. Like Google Apps, Microsoft's Office Live Workspace service is free.

However, unlike Google Apps, it doesn't enable users to actually create those documents using online applications. In other words, Microsoft Office Live Workspace is not a true SaaS offering like Google Apps. You still need to purchase Microsoft Office. This shouldn't come as a big surprise to anyone. Microsoft has a lot (of revenue) to lose if it stopped churning out and selling new versions of Microsoft Office.

Microsoft has a lot more to lose though if it doesn't create and effectively market a true SaaS offering for Microsoft Office. When it comes to technology, a paradigm shift is always occurring as new technologies are created and customer demands and expectations change to create new market opportunities. Technology companies that hold on to

CONTINUED ON PAGE 17

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Google Apps and
the emerging SaaS
market are threats to
Microsoft's dominance
in the desktop software
market.



All the News that Isn't

President Bush swings by Iraq trailing a "Mission Good Enough" banner.

The good news is that a North Dakota based B-52 loaded with nuclear bombs flew over South Dakota without dropping one. Could have had a Dr. Strangelove incident over Pierre.

The Chinese not only hack the Pentagon's computers, but a half hour later they feel like hacking them again.

Senator Larry Craig, after considerable reflection, does not come out of the water closet.

Arlen Specter is in Craig's corner, encouraging him to fight on. Specter, as you know, is the author of the "single toilet theory."

Congress is back in session; the first order of business – installing dividers in the Capitol men's rooms.

Pope Benedict and Israel's Shimon Peres go out to lunch, no one picks up the check.

Judge strikes down part of the Patriot Act – the Patriot part.

Say what you want about the Clinton fugitive donor – the check was good.

New iPod can slice, dice, puree and download a Starbucks iGrande right into your virtual gullet! Does not, however, have the death ray that had been prophesied.

Barbie recalled; can leak silicone. Found some lead in Ken. American Girl dolls to have their bio's adjusted to account for their time in Hong Kong.

A penitent Jerry Lewis agrees to host the Gay Pride Marathon for Jerry's Boys.

And Britney makes MTV comeback a go – away . . .

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**

npr

On the Scene

NPR Biography: Jamie Tarabay

Since December 2005, Jamie Tarabay, 32, has lived in an undisclosed location in Baghdad and been a familiar, knowledgeable journalistic voice about Iraq to more than 10 million Americans weekly as NPR News' Bureau Chief in the war zone. In January 2007, she was part of the NPR News team that won the prestigious Alfred I. duPont-Columbia University Award for coverage of Iraq, the only news organization so recognized.

Tarabay reports for NPR News programs including the newsmagazines *Morning Edition*, *All Things Considered* and *Day to Day*, and also provides content for the news site www.NPR.org. Working 18-hour-plus days, Tarabay covers the region's breaking news and issues, but she also brings the war to a personal, human scale through compelling storytelling – recounting experiences of individual Iraqis dealing with the crisis around them. Recently, she reported on three Shiite sisters living together in a dangerous Sunni neighborhood who are secretly moving to another location but facing the difficult choice of leaving their family home forever or possibly becoming casualties of sectarian violence. Earlier this year, she provided the account of a NPR Baghdad bureau Iraqi staff member whose father was kidnapped, and the complicated, ill-fated attempt to rescue him.

For the past seven years, Tarabay has been a foreign correspondent covering – and living in – some of the world's highest-profile regions of conflict. In September 2000, she joined AP as a correspondent in Jerusalem, arriving 10 days before the second intifada erupted. During her work there and from the Palestinian territories, she was recognized for her journalism covering the people caught in the strife. As an AP correspondent, she also reported from Southeast Asia, Jordan, Lebanon and Egypt. She has been traveling to Iraq as a



NPR News Baghdad Bureau Chief,
Jamie Tarabay

journalist since 2003. Tarabay's book about her AP experiences, *A Crazy Occupation: Eyewitness to the Intifada*, was published in Australia in 2005 by Allen & Unwin and became available in the U.S. in 2006.

Tarabay is one of the few female Western journalists who have made a career as a war correspondent in Iraq. She is Australian by birth, Lebanese by heritage (having lived for three years as a child in Beirut during the Syrian bombings and intra-Lebanese fighting, when she spent nights with her family in shelters). Tarabay also grew up in Sydney and Berlin. She has a B.A. in Government and French from the University of Sydney, and is fluent in Arabic and French. While not living in Baghdad, she makes her home in Paris. **JM**

Inside From p. 15

old paradigms in the midst of a paradigm shift are destined to get into trouble. Bill Gates perhaps knows this better than anyone who has survived and thrived in the shark tank of the commercial software industry. Microsoft itself was born amidst a paradigm shift and emerged as one of the wealthiest and most influential technology companies of the 20th century. If you had said back in the early 1980s that Microsoft would one day be a bigger player than IBM, you would have been ridiculed and laughed out of the room. Many a tech pundit has decreed the death of Microsoft over the years every time a new challenger came onto the scene to potentially threaten Microsoft's hegemony and strong market position. Whether that's the case with the emergence of Google is doubtful. But there's one thing I'm certain of: the death of desktop software is underway and the paradigm shift to SaaS is imminent. **JM**

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson.

Spotlight From p. 14

out makes it easy to shop the entire show and pay for everything at once. Both children and adults are encouraged to try their hand at the craft in the Clay Play area, and demonstrations by participating artists will also be held during the duration of the show.

This annual show helps fund Clayfolk's educational endeavors including sponsorship of ceramic workshops, support of the Empty Bowls Project to help local hunger programs, and a \$1500 annual award to serious students of clay through the Ellice T. Johnston Scholarship, which honors one of the association's founding members. Clayfolk is a non-profit educational organization and has a membership of over 135 artists from Oregon and northern California. For information about joining, local workshops, and a gallery of member's work visit www.Clayfolk.org. **JM**

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Program Guide

At a Glance

Focus

News & Information Service

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Each weeknight, on the *News & Information Service*, take a trip around the globe with *As It Happens*. Hosted by veteran journalists Barbara Budd and Carol Off, *As It Happens* is a production of the Canadian Broadcasting Corporation (CBC). For more than 35 years, using the simplest of tools - the telephone - this current affairs program has explored the heart of a story, whether it's happening in the streets of Belgrade, the dockyards of Vancouver, the boardrooms of Bay Street, or the kitchens of Paris. *As It Happens* gets its stories from "the horse's mouth" - securing interviews with world leaders, rabble-rousers, bingo callers and deposed dictators. The show has a soft-spot for "characters" and never turns its nose up at something wild, weird or wacky. And, on the complex and troubling stories of the day, *As It Happens* searches for greater understanding in the story behind the story. *As It Happens* airs weeknights at 7pm on JPR's *News and Information Service*.



Barbara Budd



Volunteer Profile: Honey Marchetti

I grew up in Pittsburgh listening to my older sister's music, top 40s popular music served up by Porky Chedwick, your Platter Pushin' Papa, and Young Mr. (Chuck) Brinkman on the teen stations, WAMO and KQV. When I got to high school, I listened to Jim Quinn on "13Q." Later, my husband and I listened to Jack Bogut on the nation's first radio station, KDKA. Eventually, we tuned in to Pittsburgh's public broadcasting radio station, WQED, to be wakened by Jim Cunningham on the morning show, *Sleepers Awake*. Here in Ashland, we begin our days with *First Concert*, hosted by Don Matthews on JPR.

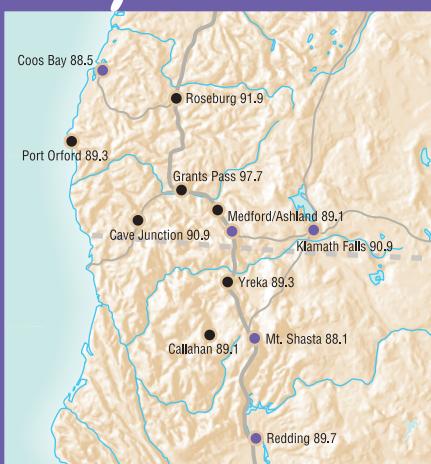
Last January, I was thumbing through the *Jefferson Monthly* when I came across a plea for volunteers who were conversant in classical music and wanted to be on the air at JPR. Well!

If I had to describe my level of musical expertise, I would say that in any group of ten randomly selected people, I'd rank in the top two. And, in any group of ten classical music buffs, I'd finish last. So, armed with the level of confidence this would inspire and a fair amount of hope and determination, I volunteered to be on the air on the *Classics & News Service* of Jefferson Public Radio. At least, I could say with absolute certainty that I wanted to be on the air. In fact, I've been dreaming of being a disc jockey since I was seven.

CONTINUED ON PAGE 25

Rhythm & News

www.ijpr.org



● **FM Transmitters** provide extended regional service.

● **FM Translators** provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob
Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide

4:00pm World Beat Show

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Grateful Dead Hour

9:00pm The Retro Lounge

10:00pm The Blues Show

Sunday

6:00am Weekend Edition

9:00am Marian McPartland's Piano Jazz

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm New Dimensions

5:00pm All Things Considered

6:00pm Folk Show

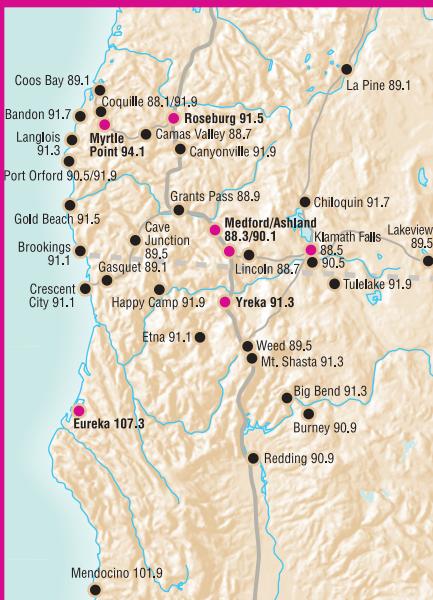
9:00pm Thistle & Shamrock

10:00pm Music from the Hearts of Space

11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Monday through Friday

| | |
|---------|-----------------------|
| 5:00am | Morning Edition |
| 7:00am | First Concert |
| 12:00pm | Siskiyou Music Hall |
| 4:00pm | All Things Considered |
| 4:30pm | Jefferson Daily |
| 5:00pm | All Things Considered |
| 7:00pm | Exploring Music |
| 8:00pm | State Farm Music Hall |

Saturday

| | |
|---------|----------------------------|
| 6:00am | Weekend Edition |
| 8:00am | First Concert |
| 10:30am | JPR Saturday Morning Opera |
| 2:00pm | From the Top |

| | |
|--------|-----------------------|
| 3:00pm | Played in Oregon |
| 4:00pm | All Things Considered |
| 5:00pm | On With the Show |
| 7:00pm | State Farm Music Hall |

Sunday

| | |
|---------|------------------------------|
| 6:00am | Weekend Edition |
| 9:00am | Millennium of Music |
| 10:00am | Sunday Baroque |
| 12:00pm | Siskiyou Music Hall |
| 3:00pm | Car Talk |
| 4:00pm | All Things Considered |
| 5:00pm | To the Best of Our Knowledge |
| 7:00pm | State Farm Music Hall |

Translators

| | | | |
|--------------------|---------------------|------------------------------------|-------------------------------------|
| Bandon 91.7 | Coquille 88.1 | Klamath Falls 90.5 | Merrill, Malin, Tulelake 91.9 |
| Big Bend, CA 91.3 | Coos Bay 89.1 | Lakeview 89.5 | Port Orford 90.5 |
| Brookings 91.1 | Crescent City 91.1 | Langlois, Sixes 91.3 | Parts of Port Orford, Coquille 91.9 |
| Burney 90.9 | Etna/Ft. Jones 91.1 | LaPine, Beaver Marsh 89.1 | Redding 90.9 |
| Camas Valley 88.7 | Gasquet 89.1 | Lincoln 88.7 | Mendocino 101.9 |
| Canyonville 91.9 | Gold Beach 91.5 | Happy Camp 91.9 | Weed 89.5 |
| Cave Junction 89.5 | Grants Pass 88.9 | Mt. Shasta, McCloud, Dunsmuir 91.3 | |
| Chiloquin 91.7 | | | |

News & Information

www.ijpr.org

Stations

KJKM AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

KNHM 91.5 FM

BAYSIDE/EUREKA

KJPR AM 1330

SHASTA LAKE CITY/REDDING

Monday through Friday

| | |
|---------|----------------------------|
| 5:00am | BBC World Service |
| 7:00am | Diane Rehm Show |
| 8:00am | The Jefferson Exchange |
| 11:00am | Talk of the Nation |
| 1:00pm | To the Point |
| 2:00pm | The World |
| 3:00pm | Fresh Air with Terry Gross |

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

| | |
|--------|--------------------------------|
| 4:00pm | Here and Now |
| 5:00pm | On Point |
| 6:00pm | Fresh Air (repeat of 3pm show) |

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes
(repeat of 3pm broadcast)

| | |
|---------|---|
| 7:00pm | As It Happens |
| 8:00pm | The Jefferson Exchange (repeat of 8am broadcast) |
| 11:00pm | BBC World Service |

Saturday

| | |
|--------|-------------------|
| 5:00am | BBC World Service |
| 8:00am | Marketplace Money |
| 9:00am | Studio 360 |

10:00am West Coast Live

12:00pm Whad'Ya Know

2:00pm This American Life

3:00pm A Prairie Home Companion

5:00pm Selected Shorts

6:00pm Fresh Air Weekend

7:00pm New Dimensions

8:00pm BBC World Service

Sunday

5:00am BBC World Service

8:00am To the Best of Our Knowledge

10:00am On The Media

11:00am Marketplace Money

12:00pm Prairie Home Companion

2:00pm This American Life

3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health

5:00pm Documentary Hour

6:00pm People's Pharmacy

7:00pm The Parent's Journal

8:00pm BBC World Service

- **AM Transmitters** provide extended regional service.

- **FM Transmitter**

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website www.ijpr.org. Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

Programming

e-mail: teel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/programs). Also, many national programs aired on JPR have extensive sites which are linked on our website (www.ijpr.org) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Jefferson Monthly

e-mail: kraftab@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

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YREKA

KSRG 88.3 FM
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KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am–6:50am **Morning Edition**

The latest in-depth international and national news from National Public Radio, with Renee Montagne and Steve Inskeep.

6:50–7:00am **JPR Morning News**

Darcy Danielson brings you the latest regional news and weather.

7:00am–Noon **First Concert**

Classical music throughout the morning hosted by Don Matthews. Includes: *Earth and Sky* at 8:30 am, *Featured Works* at 9:00, and *As It Was* at 9:30.

Noon–4:00pm **Siskiyou Music Hall**

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *NPR News* at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:00, and *Earth & Sky* at 3:30pm.

4:00pm–4:30pm **All Things Considered**

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

4:30–5:00pm **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm–7:00pm **All Things Considered**

The latest international and national news from NPR.

7:00pm–8:00pm **Exploring Music with Bill McGlaughlin**

8:00pm–2:00am **State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am–8:00am **Weekend Edition**

The latest national and international news from NPR.

8:00am–10:30am **First Concert**

Classical music to start your weekend with Ted Prichard. Includes *Nature Notes* with Dr. Frank Lang at 8:30am.

10:30am–2:00pm **JPR Saturday Morning Opera**

2:00pm–3:00pm **From the Top**

A weekly one-hour series profiling young classical musicians

taped before a live audience in major performance centers around the world.

3:00pm–4:00pm **Played In Oregon**

Host Christa Wessel showcases some of the best chamber groups, soloists, and full orchestras in performances from concerts across Oregon.

4:00pm–5:00pm **All Things Considered**

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm–7:00pm **On With The Show**

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm–2:00am **State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am–9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am **Millennium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am–Noon **Sunday Baroque**

Suzanne Bona bring you two hours of Baroque and early music written before 1750.

Noon–3:00pm **Siskiyou Music Hall**

Classical music for your Sunday, with Ted Prichard.

3:00pm–4:00pm **CarTalk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm–5:00pm **All Things Considered**

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm–7:00pm **To the Best of Our Knowledge**

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am **State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

FEATURED WORKS

* indicates November birthday

First Concert

- Nov 1 T Copland: *The Red Pony Suite*
- Nov 2 F Dittersdorf*: Symphony in C
- Nov 5 M R. Strauss: *Till Eulenspiegel's Merry Pranks*
- Nov 6 T Sousa*: *Tales of a Traveler*
- Nov 7 W Ignaz Brüll*: Andante and Allegro, Op. 88
- Nov 8 T Brahms: Violin Sonata No. 1
- Nov 9 F Rodrigo: *Concierto de Aranjuez*
- Nov 12 M Borodin*: Symphony No. 3
- Nov 13 T Chadwick*: String Quartet No. 3
- Nov 14 W Hummel*: Ballet Music for *Das Zauberlökchen*
- Nov 15 T Debussy: *Six épigraphes antiques*
- Nov 16 F Handel: Concerto Grosso in A, Op. 6, No. 11
- Nov 19 M Bartok: *Dance Suite*
- Nov 20 T Mozart: Piano Sonata in C minor, K. 457
- Nov 21 W Dvorak: *The Noonday Witch*
- Nov 22 T Wilhelm Friedemann Bach*: Harpsichord Concerto in F
- Nov 23 F de Falla*: *Nights in the Garden of Spain*
- Nov 26 M Beethoven: Violin Sonata No. 6 in A
- Nov 27 T Elgar: *The Wand of Youth Suite No. 1*
- Nov 28 W Respighi: Toccata for piano and orchestra
- Nov 29 T Lully*: *Divertissement Royal*
- Nov 30 F Tchaikovsky: *Variations on a Rococo Theme*

Siskiyou Music Hall

- Nov 1 T Busoni: *An die Jugend*
- Nov 2 F Sergei Taneyev: Symphony No. 4 in C minor, Op. 12
- Nov 5 M Tchaikovsky: Symphony No. 5
- Nov 6 T J.C. Bach: Violin Concerto in C
- Nov 7 W Goldmark: String Quartet in B flat, Op. 8
- Nov 8 T Bax*: Fantasy for Harp & Viola
- Nov 9 F Recha: Quintet in B minor, Op. 99, No. 5
- Nov 12 M Paul Juon: Violin Concerto No. 2
- Nov 13 T Zdenek Fibich: Symphony No. 1 in F, Op. 17
- Nov 14 W Hummel*: Concerto in F for Bassoon & Orchestra
- Nov 15 T Franz Schmidt: String Quartet in A
- Nov 16 F Cherubini: Symphony in D
- Nov 19 M Schubert: String Quartet in D minor, D. 810
- Nov 20 T Alban Berg: *Lyric Suite*
- Nov 21 W Mozart: Symphony No. 38 in D
- Nov 22 T Britten*: Sonata for Cello & Piano in C
- Nov 23 F Czerny: *Drei Brillante Fantasien*, Op. 339
- Nov 26 M Lutoslawski: Concerto for Orchestra
- Nov 27 T Krommer*: Partita in E flat, Op. 79
- Nov 28 W Rubinstein*: Symphony No. 3 in A, Op. 56
- Nov 29 T Sgambati: Piano Concerto in G minor, Op. 15
- Nov 30 F Schubert: Quintet for Piano & Strings in A, "Trout"

Classics & News Highlights

JPR Saturday Morning Opera with Don Matthews

- Nov 3** · Roberto Devereux by Gaetano Donizetti
Beverly Sills, Robert Illosfalvy, Peter Glossop, Beverly Wolff, Kenneth MacDonald, Don Garrard, Gwynne Howell, Richard Van Allan, Ambrosian Opera Chorus, Royal Philharmonic Orchestra, Charles Mackerras, cond.

- Nov 10** · *Don Giovanni* by Wolfgang Amadeus Mozart. Johannes Weisser, Lorenzo Regazzo,



Luciano Pavarotti

Alexandrina Pendatchanska, Olga Pasichnyk, Kenneth Tarver, Sunhae Im, Nikolay Borchev, Alessandro Guerzoni, RIAS Chamber Choir, Freiburg Baroque Orchestra, René Jacobs, cond.

- Nov 17** · *Il Trovatore* by Giuseppe Verdi

Luciano Pavarotti, Joan Sutherland, Ingvar Wixell, Marilyn Horne, Nicolai Ghiaurov, Norma Burrowes, Graham Clarke, Peter Knapp, Wynford Evans, London Opera Chorus, National Philharmonic Orchestra, Richard Bonynge, cond.

- Nov 24** · *Le jongleur de Notre-Dame* by Jules

Massenet. Gerard Garino, Bruno Laplante, David Wilson-Johnson, Ad van Baasbank, Math Dirks, Bernard Kruyzen, David Shapero, The Netherlands Radio Choir & Philharmonic, Jean Fournet, cond.

From The Top

- Nov 3** · Aspen Music Festival, Aspen, CO

This week's program comes from the Rocky Mountains and one of America's best summer music venues, the Aspen Music Festival.

- Nov 10** · Interlochen Arts Academy, Interlochen, MI

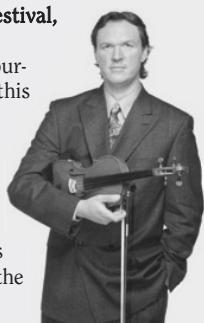
From the Top returns to Northern Michigan and the campus of one of America's premier arts schools, the Interlochen Arts Academy.

- Nov 17** · Ravinia Music Festival, Ravinia, IL

The Ravinia Festival in suburban Chicago plays host to this week's *From the Top*.

- Nov 24** · Lila Cockeral Theatre, San Antonio

Violin virtuoso Mark O'Connor is this week's special guest on an all-Texas musician show recorded at the Texas Music Educators' Conference.



Mark O'Connor



STATE FARM
MUSIC
HALL



Nightly on JPR's Classics & News Service

Proudly sponsored by participating State Farm agents

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living. If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

SWORDFISH STEAKS AND OLIVE SALSA

(Makes 2 servings)

½ tsp oregano, dried and crumbled
1 Tbs plus 2 tsp fresh lemon juice
2 tsp olive oil
2 8 oz swordfish steaks
½ Cup black olives, brine-cured, pitted and chopped coarse (Kalamata)
1 Plum tomato, seeded and diced
¼ Cup diced red onions
1 Tbs chopped fresh parsley leaves
½ tsp freshly grated lemon zest
Salt and pepper to taste
Lemon wedges to garnish

Preheat Broiler:

On a plate, stir together oregano, 1 tablespoon lemon juice and 1 teaspoon olive oil. Dip both sides of swordfish steak in mixture to coat. Put on rack of broiling pan. Season with salt and pepper.

Salsa:

In a bowl, stir together olives, tomato, onions, parsley, lemon zest, remaining lemon juice, remaining olive oil and salt and pepper to taste.

To prepare:

Broil coated swordfish steaks until center is opaque. (About 3 minutes per side) Remove to plate and spoon salsa over the fish. Garnish with lemon wedge.

Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving

Calories 282.64
Calories From Fat (43%) 121.83
Calories From Protein (43%) 120.33
Calories From Carbs (14%) 40.48
% Daily Value
Total Fat 13.89g 21%
Saturated Fat 2.63g 13%
Monounsaturated Fat 5.49g
Polyunsaturated Fat 1.90g
Trans Fatty Acids 0.00g
Cholesterol 53.04mg 18%
Sodium 500.51mg 21%

PROGRAM GUIDE

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YREKA 89.3 FM

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am–9:00am **Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am **California Report**

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am–3:00pm **Open Air**

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm–5:30pm **All Things Considered**

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

5:30pm–6:00pm **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm–8:00pm **The World Café**

The best in contemporary and alternative music, in-studio performances and musician interviews, with David Dye.

8:00pm–10:00pm **Echoes**

John Diliberto creates a nightly soundscape of relaxing music from a wide array of styles.

10:00pm–2:00am **Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am–10:00am **Weekend Edition**

The latest national and international news from NPR.

10:00am–11:00am **Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00–Noon **Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon–1:00pm **E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm–3:00pm **West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm–4:00pm **AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm–5:00pm **The World Beat Show**

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm–6:00pm **All Things Considered**

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–8:00pm **American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm–9:00pm **The Grateful Dead Hour**

David Gans hosts a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm–10:00pm **The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm–2:00am **The Blues Show**

Four hours of blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am–9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am–10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

Jazz Sunday

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.



ARNE REIMER / ECM RECORDS

Israeli born pianist, composer and arranger Ana Fort (above) joins Marian McPartland on the November 11th edition of Piano Jazz.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–9:00pm

The Folk Show

Cindy DeGroft, Karen Wrenlund, and Bill Ziebell bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha

Rhythm & News Highlights

Marian McPartland's Piano Jazz

Nov 4 • Robert Glasper

Pianist and composer Robert Glasper is a young and powerful voice on the jazz scene. With technique to burn and a deep melodic intellect, he seamlessly blends elements from hip-hop, alternative rock, and jazz to create his own unique and dynamic style. He kicks off the show with his original tune "Rise and Shine," and jams with McPartland on Herbie Hancock's "Dolphin Dance."

Nov 11 • Anat Fort

Israeli born pianist, composer, and arranger Anat Fort is classically trained but is also well studied in jazz improvisation. A prolific composer, her musical words come together in elegant and often intense original tunes. She performs several originals, including "Just Now" and "Something about Camels," before joining McPartland on "Softly As In A Morning Sunrise."

Nov 18 • Michael Kocour

Pianist and educator Michael Kocour spent years on the Chicago jazz scene, leading his own trio and playing high profile gigs with the likes of Dizzy Gillespie and the Chicago Symphony. Now he's arrived at the University of Arizona, where he serves as the director of jazz studies. Kocour talks about the transition from gigging to teaching and joins McPartland on "Ask Me Now" and "I Should Care."

Nov 25 • Stefano Bollani

Italian pianist Stefano Bollani stretches the limits of imagination with improvisations that can range from quirky to transcendent. Virtuoso technique and a keen harmonic sense bolster Bollani's improvisations, which are influenced as much by Charlie Parker and Oscar Peterson as Prokofiev and Zappa. He performs an original



Stefano Bollani

"Buzzilare" and the Scott Joplin classic "Maple Leaf Rag."

The Thistle & Shamrock

Nov 4 • Soundtracks

From the epic *Rob Roy* and *Braveheart*, to the intimate *Songcatcher* and *Heartlands*, hear the contributions made by Celtic music to many modern cinema soundtracks.

Nov 11 • Tale O' the Bank

Rivers run through many of the best-loved landscapes, and they are now often the focus of urban regeneration and rural rediscovery. This week features traditional and contemporary songs celebrating rivers as sources of life and timeless inspiration.

Nov 18 • Best of the Best

This program presents "best of" compilations this week with The Chieftains' vintage collection *The Very Best of the Claddagh Years* and Capercaillie's *Dusk till Dawn*.

Nov 25 • Viking Invasion

A hoard of Viking treasure unearthed in Yorkshire has been proclaimed the most important discovery of its kind in Britain for 150 years. We mark the find with a haul of new Nordic music.

New Dimensions

Nov 4 • Rediscover Your Center, Reclaim Your Joy with Richard Moss

Nov 11 • Changing the World, One Body at a Time with Marion Rosen and Valerie Luoto



Nov 18 • The Emergence of Evolutionary Consciousness with Andrew Cohen

Nov 25 • Of Animal Grace and a Spa For a Pig with Sy Montgomery

Sy Montgomery



COURTESY OF INDIANA UNIVERSITY

The Chieftains are the focus of *The Thistle & Shamrock's "Best of the Best"* program on Sunday, November 18th. (From left to right: Sean Keane, Paddy Maloney, Kevin Conneff & Matt Molloy.)

PROGRAM GUIDE

News & Information Service

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| KSJJK AM 1230 TALENT | KAGI AM 930 GRANTS PASS | KTBR AM 950 ROSEBURG | KRVM AM 1280 EUGENE | KSYC AM 1490 YREKA | KMJC AM 620 MT. SHASTA | KPMO AM 1300 MENDOCINO | KNHM 91.5 FM BAYSIDE | KJPR AM 1330 REDDING |
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LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am–7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am–8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am–11:00am

The Jefferson Exchange

A live call-in program devoted to current events in the State of Jefferson.

11:00am–1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm–2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm–3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm–4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm–4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm–5:00pm

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

5:00pm–6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity – focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm–7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm–7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm–8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm–11:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

11:00pm–8:00am

BBC World Service

SATURDAYS

5:00am–8:00am

BBC World Service

8:00am–9:00am

Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am–10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am–12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm–2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm–3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm–5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm–6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm–7:00pm

Fresh Air Weekend

7:00pm–8:00pm

New Dimensions

8:00pm–8:00am

BBC World Service

SUNDAYS

5:00am–8:00am

BBC World Service

8:00am–10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am–11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am–12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm–2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm–3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm–4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm–6:00pm

Documentary Hour

Selected documentary episodes and series from a diverse range of producers.

6:00pm–7:00pm

People's Pharmacy

7:00pm–8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm–8:00am

BBC World Service

Volunteer

From p. 18

I trained with Don Matthews and learned how to put together a five-hour broadcast. First, I select the music which involves a trip to the JPR CD library, where I look for classical pieces which vary by style, musical instruments, composer's dates, and country of origin, so the show will have an interesting texture. Then, I check to make sure the listeners didn't hear the music recently. Of course, the selections need to fit in the time available between station breaks for identification, weather reports, and features like *Earth & Sky* and *As It Was*. I've learned to verify the pronunciations of performer's and conductor's names. I've also learned about barcarolles, ballades, and Bach's sons, so I can share snippets of information with my listeners.

JPR radio hosts announce upcoming programs and make Public Service Announcements on the air. Operating the equipment is fun; programming the show is intellectual; and listening to the music is pleasant, but for me, actually visiting with listeners over the air waves is the best part of radio announcing. Every time I open the microphone, I feel a rush of excitement. The audience hears about the upcoming Metropolitan Opera broadcast, the rummage sale at a local church, or some interesting tidbit about a piece of classical music I'm about to play, from me. It's a dream come true.

JM

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Recordings

Don Matthews

The End of an Era

This past summer, we witnessed the passing of two giants in the opera world: Beverly Sills on July 2nd and Luciano Pavarotti on September 6th. One could argue endlessly about their merits as singers but what is undeniable is that both of them, in their own way, opened up the rarefied world of opera to millions of people who otherwise might have been unaware of this form of artistic expression.

In the interest of full disclosure, I must admit that I am a fan, having studied to become an opera singer and even achieving some very modest success. Being on the inside, I am aware of many talented and lesser known singers not on the public radar, but I am intrigued with how these two reached people beyond the small sub-set of those of us who listen on a regular basis.

Beverly Sills made her professional debut at the age of 4 when she appeared on a Saturday morning radio program as "Bubbles" Silverman and a year later sang in a film in which she appeared for the first time as Beverly Sills. In 1939 at the age of 10, she was the winner of a weekly contest, *Major Bow's Amateur Hour* on CBS radio and was subsequently asked to join his *Capitol Family Hour* and appeared frequently thereafter.

In 1945, she made her professional stage debut as Patience in a Gilbert & Sullivan touring company and credited that experience with developing her comic timing. In 1947, she made her operatic debut as the Spanish gypsy Frasquita in *Carmen* and beginning in 1951, appeared as Violetta in *La Traviata* and Micaela in *Carmen*. In 1953, she made her San Francisco Opera debut and two years later debuted with the New York City Opera to critical praise.

Sills married in 1956 and had two children; Meredith (Muffy) who was profoundly deaf, and Peter, Jr. (Bucky) who was severely mentally disabled. For the

next several years, she restricted her performing schedule to care for her two children.

Throughout the 1960s and '70s, she had many successes with the New York City Opera and with numerous recordings and at about this time, she made her first appearance on television as a talk-show guest and she was a hit. (An opera fan who was talent coordinator for the series *Virginia Graham's Girl Talk* persuaded the producer to put her on the air). Sills shone as a guest in her many appearances with Dick Cavett, Merv Griffin, Dinah Shore and Johnny Carson for whom she even substituted as guest host of the *Tonight Show*. She also appeared numerous times on the *Carol Burnett Show* and became dear friends with Burnett and she even appeared on *The Muppet Show*. It was these many appearances which made her an important force for popularizing opera more than any other singer of her era.

Sills was also an arts administrator following her retirement from the stage in 1980 in various guises until 2005 and she lent her celebrity to further her charity work for the prevention and treatment of birth defects.

Luciano Pavarotti began singing at age 9 with his father in the small local church choir. He had an early interest in pursuing a career in soccer but his mother encouraged him to train as a teacher. He taught elementary school for two years but began to become more interested in music so his father made a deal with him: he could live at home until he was 30 rent-free and if by then he had not succeeded, he would have to earn a living by any means necessary.

Pavarotti began serious study at 19 and a year later experienced his first success as a member of Choral Rossini which won first prize at a competition in Wales. He later said it was the most important experience of his life and inspired him to

turn pro. During his years of study, he worked part-time as a teacher and when he failed at that, an insurance salesman. He started singing in small, regional opera houses but very early in his career, debuted in *La Bohème* at the Vienna State Opera in 1963. In the same year, he made his Royal Opera House debut, replacing an indisposed Giuseppe di Stefano, again singing Rodolfo.

It was an early connection with Joan Sutherland that helped propel him to eventual stardom. She had been seeking a young tenor taller than herself to take on tour in Australia and the two sang some 40 performances over 2 months. Soon after, he performed at La Scala with his childhood friend Mirelli Freni (both of their mothers had worked at the same cigar factory) in Zeffirelli's production of *La Bohème* conducted by Herbert von Karajan who had requested him.

By now, his career was well under way when he appeared at Covent Garden in 1966 in Donizetti's *La Fille du Régiment* and it was his performance in that opera that would earn him the title of "King of the High-C's". That same role was the vehicle for his debut at the Metropolitan Opera in 1972 where the crowd went wild with his nine effortless high C's and he was given a record 17 curtain calls.

Pavarotti began his frequent television appearances with the first *Live at the MET* telecast in 1977 and also became a frequent guest on the talk-show circuit. As with Sills, the medium showed him to be a hit for audiences who were charmed by him, bringing his considerable vocal gifts to a wider public.

In the mid 1980s, he began to sing for larger and larger audiences with a performance in the Great Hall in China for 10,000. In 1990 his "Nessun dorma" became the theme song for the BBC-TV coverage of the World Cup in Italy followed by the first of the "Three Tenors" concerts on the eve of the World Cup final with Placido Domingo and Jose Carreras and the resulting recording became the biggest selling Classical record of all time.

Throughout the 1990s, Pavarotti appeared in many well-attended outdoor concerts, including his concert in London's Hyde Park for 150,000 and on the Great Lawn of Central Park in New York for 500,000 while millions watched on television. These concerts as well as his many performances on television made him the



Little Victories

Mari Gayatri Stein



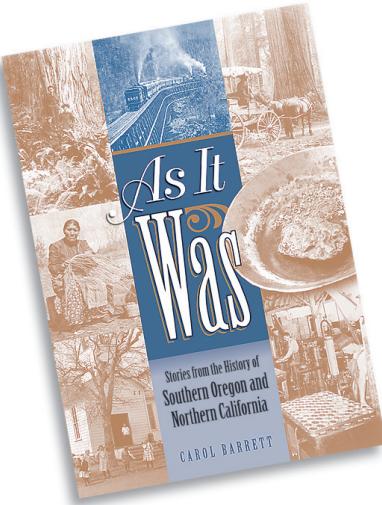
THE MEDITATION PART'S OK, BUT I HATE THE
POINTY HAT.

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the Jefferson Monthly and Mari's other work, call 541.770.6035 or visit www.marigayatri.com

most famous opera singer of our time.

Both Sills and Pavarotti reached millions through appearances on TV which seemed to endear both them to everyday people by virtue of their personal charm and their vocal gifts and it seems that they leave no successors to that broad appeal. While there are certainly singers as talented and perhaps as charming, the timing of their careers and their personal charisma

created a special place in the society at large, beyond opera and their passing surely marks the end of an era. JM



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Theater and the Arts

Molly Tinsley

Talk About Dark Comedy

It must be so tempting to set Moliere's seventeenth century play *Tartuffe* in the contemporary United States. Here we have this man, Orgon, affluent and respected as father, husband, and loyal subject, who falls under the spell of a seeming religious fanatic, Tartuffe. Utterly besotted, he bestows daughter, wife, house, and fortune on this con artist, not to mention his own heart and soul.

In his greed and deceit, Tartuffe seems the direct ancestor of televangelists today, who gull the hungry masses out of millions while practicing the very "sins" they preach against. Then there's our secular culture, where any self-appointed expert can become a guru overnight, enshrined by our collective longing for guidance and certainty. Isn't that what drives Orgon's dependence on Tartuffe? He's stumbling through a mid-life crisis and needs a crutch. The parallels abound.

So I imagine this brainstorming session, back when director Peter Amster took on this season's production of the play at the Oregon Shakespeare Festival: dizzied by all the possibilities for modern relevance, he decides they are simply too obvious. "Let's just *do it—a la* Moliere," he finally resolves, "pretending it's the court of Louis XIV and we're entertaining the King." The resulting production is splendid in its physical polish, but the modern mind may miss a certain psychological punch. You can see it if you hurry—its closing performance in the Bowmer is October 27.

The gorgeous period gowns designed by Mara Blumenfeld could turn a King's mistress in her grave, while Richard Hay has created an elegantly simple set—a drawing room opening on a smaller dining area upstage. Appropriate to this world of tricky appearances, angled floortiles, walls, and windows give the illusion of perspective and depth. The second act inverts the arrangement—Orgon's persistent lunacy has moved us through the looking-glass. Now the dining area opens on the drawing

room upstage, and its table, which will invite the slaking of the lower appetite, dominates our view.

In a tour-de-force performance, Richard Elmore pushes Orgon's foolishness to the edge of credulity. Rather than a man sensing the first stages of decline, his Orgon is well into feebleness and dementia. Following his first entrance he is stripped of wig and dress clothes before our eyes, down to a hairless, pallid figure in house slippers, a mollusk without its shell. When he isn't dithering at his family, he is gasping and raging, his voice thinned to a squeak, making threats of violence that everyone ignores. Meanwhile, of course, he dotes on Tartuffe, witnessing his sophistries with the devoted gaze of a political wife standing by her miscreant husband.

Linda Alper as the outspoken maid Dorine is appropriately savvy and sardonic. Her voluptuousness and vitality, however, seem to have sucked the air from Suzanne Irving's Elmire, whose *sang froid* never seems to vary a degree.

As Orgon's younger, second wife, Elmire needs energy if single-handed she is to exploit Tartuffe's sexual interest and entrap him. Indeed faced with her husband's indifference and abandonment, her motives in encouraging Tartuffe's flirtation could become comically conflicted, her responses to it, more experimental, less bored.

Anthony Heald as Tartuffe creates his best moments when he can't suppress a sneaky, boyish smile at his successful discombobulation of Orgon's household. He's like a kid dismantling a toy—satisfying his curiosity and taking pleasure in destruction. His attempts to seduce Elmire seem to spring from these same impulses rather than adult lust—he treats her like a lollipop—and the two never really generate a credible heat or sense of risk.

What's most interesting about Amster's production of *Tartuffe* is the new translation by Ranjit Bolt (2002) that replaces the familiar, witty couplets of Richard Wilbur's.

Bolt has clipped one foot from Wilbur's five-beat line, coming up with a spritely iambic tetrameter, fast and loose in several senses of those words. Bolt updates Wilbur's idiom and opts for concrete, Anglo-Saxon diction (including one cameo appearance by the f-word) over Wilbur's more Latinate erudition. In condemning the moral hypocrisy of the neighbors, for example, Wilbur's Dorine explains, "By talking up their neighbor's indiscretions, they seek to camouflage their own transgressions." Bolt's Dorine keeps it simple: "Shame's not so shameful if it's shared; two sets of dirty sheets compared don't look as dirty as one set."

After Orgon informs his daughter Mariane she must wed Tartuffe, Wilbur's docile ingénue deflects Dorine's pressure to resist: "What good would it do? A father's power is great." Bolt's modernized girl has this to say: "Oppose my father? In that mood? Fat chance. You saw his attitude." Later Orgon's son Damis overhears Tartuffe's initial overtures to Elmire and wants to run to Orgon with the information. Wilbur's Damis argues, "This is my chance, and I deserve to lose it if, for one moment, I hesitate to use it." Bolt splits the line, and suspends the rhyme, to suggest a more graphic image: "I won't be deaf when vengeance calls—not now I've got him by the ..."

As often as the rhymes in this translation pop pleasant surprises and relieve longish speeches, they also make it easy to skate over the play's disturbing substance. Oddly enough, Bolt's version, unlike Wilbur's, does award Orgon an epiphany once Tartuffe is unmasked: "I have been an absolute moron," he realizes. Elmore's Orgon chooses to shrug off the moment of truth and deliver his last words unchastened, with the same obtuse impatience he started with.

Both the OSF production and the Bolt translation seem determined to keep *Tartuffe* light, but Moliere's darkly comic vision prevails anyway, of a muddled, ungenerous world, saved only by the last minute, god-like intervention of the king. **JM**

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

Peter Warshaw and Mike Gullickson

Sunflowers

PETER WARSHAW

Practicing his art, Vincent gathered flowers, arranged them in an ordinary vase on an ordinary day, then removed them one by one onto a small canvas where they remain, practicing his art.

Now we may never look upon a sunflower or hear that yellow word or think of sunflowers in shadowy winter without a burst of Arles sun to melt the tedium of another ordinary day.

Peter Warshaw's poems have appeared in *Commonweal*, *Sewanee Review*, and *Hesperides*. He lives in Ashland, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

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A Scene in Passing

MIKE GULLICKSON

I was dreaming of being old while You were of a constant age beside me.

In this dream the country changed in clicks and flutters from spring to summer, fall to winter and back again— while I sat stunned breathing months away.

The leaf that fell on my hand rotted into dust when I bent to look at it, where it blew through an open window I thought I felt a quick chill and a snowflake but my hand was dry.

Night and day were strobed to my sight, it was either day with a flash of dark or night with a flash of light.

I was dreaming of being old.

The sound of the years passing was a mad music, only the slow expansion and contraction of the house and the forming and falling of ice on the windows was identifiable.

Otherwise the sound was as gray as my hair.

As the pace slowed

I was dreaming of being old and could not pull myself awake.

Mike Gullickson's most recent publications have been in *Lt.jar*, *Divercity*, *Affirming Flame*, *The Texas Poetry Calendar*, and *Poems-For-All*. He lives in Burnet, Texas, where he hosts an open mic at a local coffee shop and a William Stafford birthday reading for the Friends of William Stafford. He was poetry editor for *Snap* and *The Enigmatist*, and now publishes a magazine, *Inks Lake Ink*. "A Scene in Passing" has appeared in *x-magazine* (England) and *Barnwood Press*.

Art

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ROGUE VALLEY

Theater

◆ Oregon Stage Works presents *Jacques Brel is Alive and Well and Living in Paris*, based on Jacques Brel's lyrics and commentary, music by Jacques Brel, thru Nov. 4th. Evenings at 8pm and Sundays at 2pm. \$25 Adults / \$12 Students. \$17 Adults / \$10 Students. At 185 A Street, Ashland. (541) 482-2334 or www.oregonstageworks.org.

◆ The Camelot Theater presents three shows this month:

The Grapes of Wrath by Frank Galati from book by John Steinbeck thru Nov. 4th. Winner of the 1990 Tony Award and Outer Critics Circle Award. A powerful and moving stage version of one of America's literary masterpieces. \$17 general/ \$15 seniors and students.

Nov. 9th-18th, *Spotlight on Doris Day!*

Nov. 28th-Dec. 31st, *Meet Me in St. Louis*. Based on the MGM motion picture, and with songs like "The Trolley Song" and "Have Yourself a Merry Little Christmas," this is a musical theatre treasure. Located at Talent Ave. & Main St, Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents two shows this month:

"I Love You, You're Perfect, Now Change," thru Nov. 4th, Waiting, dating, marriage, in-laws, newborns, family outings and starting all over again with dating in one's golden years - these are just some of the in this revue with songs like: "Cantata for a First Date," "A Stud and a Babe," "Why? Cause I'm a Guy," "Always a Bridesmaid," "Marriage Tango," and "I Can Live With That."

"Plaid Tidings" brings our squeaky-clean 60s guy group back again with a Christmas Special, Nov. 16th-Dec. 31st. In addition to "new" old songs like: "Stranger in Paradise," "Sh-Boom," "Amor," "Mambo Italiano," "Hey There," and "Bésame Mucho," there's a snowstorm of classic holiday songs: "Let It Snow," "Carol of the Bells," "Joy to the World," "Beginning to Look a Lot Like Christmas," and "I'll Be Home for Christmas." Thurs-Mon at 8 pm, Sun. brunch matinee at 1 pm. Sun-Thurs: \$21/23; Fri-Sat.: \$25/27. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902

◆ Southern Oregon University's Department of Theatre Arts presents

"Women of War" by Euripides at the Center Square Theatre. Nov. 1st-3rd and Nov. 8th-10th, 8 pm. and on Nov. 3rd, 10th, and 11th, at 2 pm.

"Arcadia" by Tom Stoppard, a comedy with Stoppard's trademark wordplay is in the Center Stage Theatre, Nov. 1st-3rd and Nov. 8th-10th, 8 pm. and on Nov. 3rd, 10th, and 11th, at 2 pm.

On the SOU campus, Ashland. \$17, \$14 senior, and \$5 student. (541) 552-6348 or www.sou.edu/theatre.

◆ North Medford High School Black Tornado Theater presents the award-winning classic *Twelve Angry Men*, opening Nov. 8 and running thru Nov. 17. The production features two complete casts (one male, one female) which rotate on different evenings and blend into mixed casts.



Queen Latifah (above) performs music from her latest album *Trav'lin' Light*, on November 27th at the Craterian Ginger Rogers Theater in Medford.

Thurs-Sat evenings at 7pm and Sat afternoons at 2pm in the Little Theater on the campus of North Medford HS, 1900 N Keeneway Drive in Medford. Seating is limited. Contact the NMHS Theater director, John Doty (541.944.6280 or theater@johndoty.us) for advance ticket availability. Tickets are \$8 with Seniors & Students enjoying a rate of \$5.

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for the January issue.

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Music & Dance

◆ Craterian Performances presents a wide variety of shows this month:

On Nov. 1st, Cirque-Works Birdhouse Factory. In this sensational "new circus" experience a combination of mechanical inventions and physical stunts boldly goes where no circus has gone before. 8 pm. \$42-36, Youth (0-18) \$32-26.

On Nov. 3rd, Rogue Valley Symphony Orchestra presents "Celebrate ~ Heroes." John Frohnmayer narrates Aaron Copland's Lincoln Portrait. 8 pm. \$26-33.

On Nov. 9th, "Crooked Road." The "Crooked Road" is a tiny ribbon of mountain highway in the Appalachian region, where old-time country music first took root hundreds of years ago and where it continues to thrive today. Music from the Crooked Road celebrates this vibrant musical culture, offering a spirited concert of old-time, bluegrass, and mountain gospel music, as well as exuberant dancing. 8 pm. \$28-22, Youth (0-18) \$21-15.

On Nov. 16th-17th, "Gingerbread Jubilee". Chefs, caterers, students and other "imagineers" take on the challenge of using all-edible ingredients to create architectural wonders. 5:30 pm.

On Nov. 18th, *Evita*. This landmark musical – winner of seven Tony Awards – tells the story of one young woman's amazing rise to power: Evita begins life in the slums and ends it as the most exalted, beloved, and powerful figure in Argentina. 8 pm. \$68-50.

On Nov. 27th, Queen Latifah. Latifah performs music from her latest album "Trav'lin' Light," a blend of American pop, jazz and blues standards inspired by Peggy Lee, Sarah Vaughn, Roberta Flack and others. 8 pm.

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ Rogue Valley Symphony Orchestra presents "Celebrate ~ Heroes" on Nov. 2nd-Nov. 4th. This program includes Mendelssohn's "Overture to A Midsummer Night's Dream", Copland's Lincoln Portrait with John Frohnmayer narrating, and Beethoven's Symphony No. 3 "Eroica." On Nov 2nd in Ashland at 8 pm, on Nov. 3rd in Medford 8 pm, on Nov. 4th in Grants Pass at 3 pm. For details, www.rvssymphony.org or (541) 552-6398

◆ The Jefferson Classical Guitar Society presents "Jose Luis Merlin in Concert" on Nov. 3rd. Throughout his career, Jose Luis Merlin has composed and interpreted songs related to his

home in Argentina. Merlin plays classical music with strong folkloric roots, in which malambos, zambas, chacareras, carnavalitos, tangos, and joropos. 8 pm. On Nov. 4th Merlin will present a master class at 2 pm at the SOU music building. \$20 general, \$15 seniors, and \$5 students. Children under 12 years of age are admitted free. Tickets can be purchased in advance at CD or Not CD, in Ashland or at Central Arts Supply in Medford and at the door. The concert is at the SOU Music Recital Hall, Ashland. (541) 552-9515 www.JeffersonGuitar.org

◆ St. Clair Productions presents Tingstad and Rumbel on Nov. 3rd. Grammy winners Eric Tingstad and Nancy Rumbel perform original music inspired by the music of America, Asia, the British Isles and Spain on guitar and double ocarina, oboe and English horn. On Nov. 11th, SONiA and Blue Lightning perform. Whether in bomb shelters in Israel or summer camps in Palestine, SONiA is striving to spread her message of peace. She has been nominated for a Grammy and has won numerous awards for her albums. Ashland's favorite rock and roll dance band Blue Lightning turns it down a notch and plays "unplugged." Both shows at 8 pm. Tickets at the Music Coop in the A Street Marketplace, on-line at www.stclairevents.com or by calling 541-535-3562.



Dennis Meiners' "Clay Cup and Bowl" — he's one of the many artists featured at this year's Annual Clayfolk Pottery Show and Sale.

◆ Jackson County Community Concert Association presents the Emerald City Jazz Kings on Nov. 8th. Currently in their 11th season, the ECJK play historic jazz and classic standards from the American Songbook, with their focus being primarily the important but somewhat overlooked period of transition in American music, the late 20s and early 30s transition from New Orleans jazz to swing, from vaudeville to motion pictures, from Broadway revues to musical comedy. 7:30 pm at South Medford High School.

◆ On Nov. 18th, Music at St. Mark's presents a special service featuring the Haydn "Little Organ Mass," plus the Buxtehude cantata "Lord, Keep Us Steadfast in Thy Word." St. Mark's Chancel Choir and soprano soloist Marian Horton are



St. Clair Productions presents Grammy Award winning Tingstad and Rumbel (above) on November 3rd and on November 11th, Grammy nominated SONiA (right) performs with Blue Lightning.



conducted by Dr. Margaret Evans. This service is free and a reception follows in the Church's Parish Hall. 3 pm. St. Mark's Church is at Fifth and Oakdale in Medford. (541) 858-8037

◆ Great Works for the Violin III presents violinist Aaron Moffatt on Saturday, Nov. 24th. Moffatt performs Ravel's fiery Tzigane ("Gypsy"), the magical Khachaturian violin concerto, and the beautiful Sibelius Violin Concerto in d minor. At 2 pm & 8 pm on Nov. 24th and 3 pm on Nov. 25th. \$15. At the Black Swan Theatre, Ashland. (541) 482-2188. www.aaronmoffatt.com.

◆ The Southern Oregon University Music Program presents a diverse range of music: The Jefferson State Choral Coalition performs on Nov. 24th.

The SOU Symphonic Band performs on Nov. 29th.

The SOU Jazz Ensemble performs on Nov. 30th.

All shows at 8 pm in the SOU Music Recital Hall, at SOU on 1250 Siskiyou Blvd, Ashland. \$8 for general admission, and free for students. (541) 552-6101. www.sou.edu/music

Exhibition

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on Nov. 2nd. Refreshments, music and artist demonstrations are offered at many locations along the walk. 5-8 pm. For a free gallery guide, call (541) 488-8430. www.ashlandgalleries.com

◆ Grants Pass comes alive with music and art on the first Friday of each month, 6-9 pm. Shops, galleries and restaurants stay open displaying local art and musical talent. Downtown Grants Pass, H and 5th Streets, Grants Pass. (541) 787-0910

◆ Downtown Medford hosts the *Third Friday Art Walk*, October 19th from 5-8 pm. The third Friday of every month brings new exhibits to Medford's downtown art galleries as over a dozen galleries and businesses feature new artists and their art. Street art and musicians as well as fine wine and tasty treats make for a festive evening.

◆ The Clayfolk present their 32nd annual Clayfolk Pottery Show and Sale on Nov. 16th-18th. This is the region's largest display of handmade pottery and ceramic sculpture, featuring 60 of Oregon's finest potters. The all-ceramic show includes dinnerware and functional pottery, decorative ceramics, ceramic jewelry and furniture, tile work, fountains and more. The Children's Hands on Experience in Clay will educate and amuse children with hand-building projects. Potters will demonstrate on the wheel daily. Admission is free. On Nov. 16th from 4-9 pm, on Nov. 17th from 10-7 pm and on Nov. 18th from 10-4 pm. In the Medford Armory at 1701 S. Pacific Hwy. Medford. www.clayfolk.org (541) 482-2818 or (541) 479-1349

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse presents *Mrs. Cratchit's Christmas* by Christopher Durang on Nov. 16th-Dec. 15th. 7:30 pm, matinees at 2 pm. \$17-11. Tickets at The Graphic Emporium and reservations at (530) 241-4278. At 1620 East Cypress, Redding. (530) 222-4862.

Dance

◆ The Del Norte International Folkdancers welcomes adults who want to get moving every Tuesday evening,

CONTINUED ON PAGE 34

6:30-9 pm. No experience or partner necessary; beginning dances from around the world will be taught and reviewed the first 45 minutes, with request dancing afterwards. At Del Norte Senior Center, 1755 Northcrest Drive, Crescent City. (707) 458-3132 or (707) 464-9690.

UMPQUA

Theater

◆ Umpqua Community College Centerstage Theater presents *Hollywood Arms* on Nov. 29th-Dec. 16th. This comedy is based on the childhood of legendary entertainer Carol Burnett. Set in California in 1941 and 1951, *Hollywood Arms* is the funny moving story of three generations of women living on welfare in a one-room apartment, one block north of Hollywood Boulevard. (541) 440-4694 or email Centerstage at UCC. Performance Hotline: (541)440-7726

Music

◆ Umpqua Chamber Orchestra and UCC Chamber Choir perform on Nov. 13th. 7:30 pm. First Presbyterian Church, Roseburg.

Dance

◆ *The Nutcracker Ballet* is performed on Nov. 18th. 3 pm. At Umpqua Community College Jacoby Auditorium, Roseburg. (541) 672-3469



The Pistol River Concert Association presents the Chicago based duo, Small Potatoes on November 17th. (Above: Small Potatoes members, Jacquie Manning and Rich Prezioso.)



Craterian Performances presents Cirque-Works Birdhouse Factory on November 1st.

OREGON & REDWOOD COAST

Music

◆ The Eureka Chamber Music Series presents Quartetto di Venezia on Nov. 2nd. 7:30 pm. A Meet the Artists reception follows the performance. Tickets at the door or through advance purchase: Adults \$30; Students/Children \$5. At the Calvary Lutheran Church, 716 South Avenue, Eureka, CA 95503. (707) 445-9650.

◆ Back by popular demand, Earl Thomas returns to the Ferndale Rep on Nov. 3rd. 8 pm. At 447 Main St., Ferndale. (707)786-5483

◆ The Pistol River Concert Association presents Small Potatoes on Nov. 17th. This Chicago-based duo of Jacquie Manning and Rich Prezioso, has been touring on the folk circuit since 1993 and in that time they've become sought-after regulars at many clubs, coffeehouses across the U.S. 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Exhibition

◆ At the Coos Art Museum this month:

"By Land and By Sea" is the theme of the Art About Agriculture juried exhibit thru Dec. 1st, 2007. Through images of agriculture, land resources, coastal life, and marine ecosystems, the 61 works in the exhibit are as varied in their subject matter as the artists' chosen medium. Metal, paint, photography and printmaking are a few of the diverse artistic applications used in the show.

"Over The River/Through The Woods," a group exhibit by seven Northwest artists includes sculptures, photography, and paintings.

"Expressions West 2007" presents recent paintings by emerging artists from 13 western United States thru Dec. 1st.

\$5 adults, \$2 for seniors & students. Located at 235 Anderson in Coos Bay. (866) 526-4423. www.coosart.org

◆ The Humboldt Arts Council presents:

"Layers + Undercurrents" from Nov. 3rd-Dec. 9th. Thomas Morphis' watercolors suggest contemporary structural forms, somewhere between sculpture and architecture represented on a 2-D surface.

A Holiday Sale from Nov. 3rd-Dec. 9th. This year the Museum Gift Shop transforms into a festive showcase offering holiday shoppers original 2 and 3 dimensional work from 10 local artists.

13th Annual Junque Arte Competition & Exhibition, thru Nov. 25th. Designed to celebrate



The Jefferson Classical Guitar Society presents Jose Luis Merlin (above) in concert on November 3rd.

CONTINUED ON PAGE 36

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As It Was

Stories from the State of Jefferson

Eric Allen, Jr.: Southern Oregon Journalist

Maryann Mason

In 1985, Eric Allen, Jr., the prize-winning editor of Medford, Oregon's *Mail Tribune*, retired. His journalism career spanned 44 years, earning him the title, "Dean of Oregon Editors." Allen's career has been compared to that of his father, Eric Allen, Sr., who founded and served as dean of the University of Oregon's School of Journalism. Allen's mother was a nationally renowned poet, novelist, and playwright.

At the end of World War II, Allen was the assistant to Republican Governor Earl Snell. After Governor Snell died in a plane crash, Allen accepted the job as city editor in Medford, population 17,000. Soon he became managing editor and editor.

In 1976 Allen accepted the Voorhies Award for the *Mail Tribune*. The paper, which had obtained a court order for media access to crime information, was honored for its opposition to the short-lived law preventing access. Allen, who wrote 12 to 16 editorials a week, supported many of his passions: land use planning laws, the Elk Creek dam, the Human Rights Council, and the best candidates from both the Democrat and Republican parties. His editorials on hand gun control even earned him death threats.

A year after Allen retired, he died at the young age of 66.

Sources: Kirchmeier, Mark. "Eric Allen Jr.: Dean of the Dailies," Profiles of Oregon. Portland, Oregon: New Oregon Publishers, INC. 1985; "Former Mail Tribune editor Eric Allen Dies," *Mail Tribune*, 26 December 1986; "Publishers Honor Allen," *Mail Tribune*, 19 July 1985; "Tribune Editor Eric Allen Jr. Retires," *Mail Tribune*, 5 March 1985; "University Names Journalism Award for Eric Allen Jr." *Mail Tribune*, 16 November 1986.

Constable George J. Prescott

Craig Stillwell

On the eastern flank of Medford, Oregon, Roxy Ann Peak rises more than 2000-feet over the valley. Since the late-1930s, a

city park there has given visitors spectacular views of Southern Oregon. The park is named after Constable George J. Prescott, who was slain in 1933, culminating one of the most violent periods in Jackson County politics.

A longtime Medford resident, the 63-year-old Prescott was a well-liked and respected police officer. In 1929, as a leader in the Lions Club, he helped purchase 240 acres near the summit of Roxy Ann, which was deeded to the city. The next year, Medford acquired another 1,500 acres from the federal government. But development of a park stalled during the economic depression of the early 1930s.

In early 1933, Prescott investigated a theft of election ballots from the county courthouse. When Llewellyn Banks, a failed orchardist and newspaper owner, was implicated in this crime, a grand jury indicted him, and on the morning of March 16, 1933, Prescott appeared at Banks' door with an arrest warrant. Without warning, Banks shot Prescott with a deer rifle, killing the officer instantly.

From 1933 until World War II, young men of the Civilian Conservation Corps developed the park that honors Constable Prescott's sacrifice.

Sources: "Banks Slays G. Prescott When Arrest Attempted," *Mail Tribune*, March 16, 1933; LaLande, Jeff. A Historical Overview of Roxy Ann Peak and Prescott Park. (Report Prepared for City of Medford; Department of Parks and Recreation), 1983; LaLande, Jeff. "Jackson County in Rebellion: The Turbulent 1930s." In Land in Common. Southern Oregon Historical Society, 1993, pp. 83-101.

The Marshfield Sun Printing Museum

Shirley Nelson

In 1891, law partners J. M. Siglin and William Luse decided to publish an independent newspaper in Coos County, Oregon. Luse's son Jesse produced the first issue. Thus began Jesse's fifty-three-year career as the Marshfield Sun's only editor, as well as its writer, publisher, salesman, and pressman.

The newspaper moved to its own building in 1911. Jesse Luse died at age 75 in 1944, the year Marshfield became Coos Bay. The building was closed for nearly thirty years. Inside, the newspaper plant was intact. But the building itself—a five-sided wooden structure made to fit its small lot—had problems.

In 1975 a storm pushed the building off its wooden foundation, just as the City of Coos Bay had agreed to purchase it. The building was placed on a concrete foundation. Leaks and rotten siding were addressed—though improper siding was applied, which also rotted and was later replaced. Finally, in 2004, a third restoration was completed.

Today the Marshfield Sun Printing Museum is open Memorial Day through Labor Day, Tuesday through Saturday afternoons. Visitors see pioneer printing equipment and actual editions of the paper, in memory of the man who served the longest as editor of a weekly newspaper published in Oregon.

Source: Printed material from Marshfield Sun Printing Museum (including Historic Preservation League of Oregon). Manuscript checked by Lionel Youst, historian and volunteer.

JM

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*; and during *The Jefferson Daily* on *Classics & News* and *Rhythm & News*.

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KLAMATH

Music

- ◆ Klamath Blues Society sponsors a blues jam every Thursday evening from 8 pm-midnight at King Falls Lounge in Klamath Falls. Blues performers and aficionados welcome. (541) 882-8695.
 - ◆ The Linkville Players present the popular Paul Osborn comedy, *Mornings at Seven*, Nov. 9th-Dec. 1st. This poignant play is a portrait of four aging sisters living in close proximity to each other in a small town somewhere in the Midwest in the late 1930s and ensconced in a familiar dysfunctionality suspended in place by decades of secrets and deceptions. Fridays and Saturdays at 8 pm. \$7-\$11 (\$1 off for students and seniors). The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 882-2586.

- ◆ The Ross Ragland Theater presents several events this month:

On Nov. 1st, the Cherryholmes. \$35.50-22.50.
7:30 pm.

On Nov. 3rd, The Camp Dance: The Music and the Memories. \$20-10. 7:30 pm.

On Nov 17th, Eugene Ballet's *The Nutcracker*.
\$38.50-26.50. 2:00 pm.

On Nov. 30th, The Coats Holiday Show.
\$35.50-22.50. 7:30 pm.

\$15 tickets for children 12 and under when accompanied by an adult. The Ross Ragland Theater is at 218 N. 7th St., Klamath Falls. Box Office at 884-5483 or www.rrtheater.org

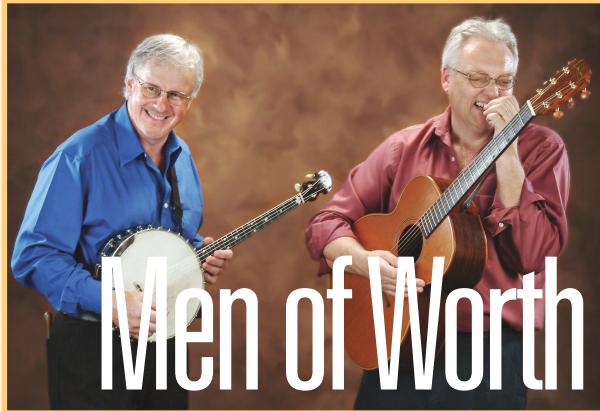


The Eureka Chamber Music Series presents
Quartetto di Venezia on November 2nd.



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PERFORMANCE SERIES



Men of Worth

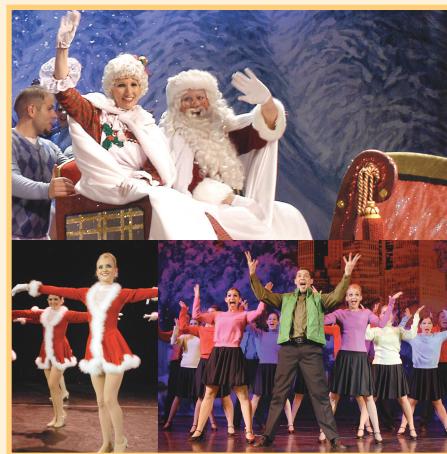
November 11, 2007 • 8pm

Men of Worth blend two voices and two cultural heritages, creating folk harmonies using a wide range of instruments. The duo combines traditional and contemporary songs in their performances — celebrating the folk music of their respective homelands, Ireland and Scotland. Formed in 1986 by Scotsman Donnie MacDonald and Irishman James Keigher, Men of Worth (drawn from

the title of a folk song by Scottish singer-songwriter Archie Fisher) developed a partnership that was both serious and fun. Although an international act that has toured and performed in concert halls and festivals around the world, James and Donnie now reside in Southern Oregon and Northern California respectively, while remaining true to their Gaelic roots.

A Cascade Christmas Nov. 23, 24, 29, 30 & Dec. 1

The Cascade Theatre and The Dance Project, under the direction of James Santos, give the gift of memories this holiday season with the return of *A Cascade Christmas*. This dance spectacular and Redding holiday tradition opens on Thanksgiving weekend and continues through December 1st. Bells will be ringing this year in a new vignette called *Carol of the Bells*. The Cascade Cuties and their friends will return for some sweet holiday melodies, Santa and Mrs. Claus will take time from their busy schedule to visit and a heartwarming Nativity will close each performance. The weather forecast for the show is 100% chance of snow. Get your tickets early and don't miss this holiday extravaganza for the entire family!



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— Miami Herald

St. Petersburg String Quartet

November 26, 2007 • 8pm

Hailed as one of the world's leading string quartets, the St. Petersburg String Quartet radiates pure passion and masterful musicianship. They have blazed a trail through concert halls from Toronto to Tokyo, from Lithuania to London, and across the United States to both critical and popular acclaim. In over twenty years together, the quartet has taken top honors at chamber music competitions around the globe and earned a Grammy Award nomination in 2001. During their stage performances, one marvel follows another — from searing evocations of Russian passion and sorrow to moments of folksy charm and headlong abandon. The musicians prove their supreme skill and versatility with dynamic playing of great sensitivity and interpretive subtlety, while adding a fresh dimension to their musical pieces.

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